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CLOSING SCENES AT THE HAGUE CONFERENCE : MR. ARTHUR HENDERSON (STANDING, RIGHT) READING THE PROTOCOL
EMBODYING THE AGREEMENT FOR THE EVACUATION OF THE RHINELAND.

The final scene of the Hague Conference, which had reached agreement both on the political and financial questions, took place at the Binnenhof on August 30, when a protocol embodying the agreement as to the evacuation of the Rhineland was signed by the representatives of Great Britain, France, Belgium, and Germany. Our upper photograph shows Mr. Arthur Henderson, the British Foreign Secretary (standing, on the right, and reading the protocol). On the extreme left is Herr Stresemann, the German Foreign Minister (leaning forward with his elbows on the table and clasped hands). In the centre is M. Jaspar, the [Continued opposite.]



THE SIGNING OF THE PROTOCOL : HERR STRESEMANN (ON LEFT),
THE GERMAN FOREIGN MINISTER, AFFIXING HIS SIGNATURE.

Continued.]

Belgian Premier, with M. Briand seated next to him (to the right in the picture), and Sir Maurice Hankey standing beside him to the left. In the lower photograph Herr Stresemann is seen signing the protocol. M. Jaspar is seated on the right, with Mr. Henderson standing behind him. After the signing ceremony Mr. Henderson presented the gold fountain-pen used for the purpose to M. Jaspar "as a token of our admiration of the way in which he has conducted the business of the Conference." Afterwards Mr. Henderson and M. Briand left the Hague for Geneva to attend the meeting of the League of Nations.



By G. K. CHESTERTON.

THE essence of all Education, Evolutionary Enlightenment, Popular Science, Outlines of History, and Compulsory Culture for the Million, was conveyed in a compact form by an advertisement I saw the other day recommending some cream or lotion or something for people toasted too brown in the recent heat. It began in the firm and clear tones of authority : "Sun-Burn is not a burn caused by the sun. It is the effect of an inflammation of the skin tissues caused by the chemical activities of the sunlight."

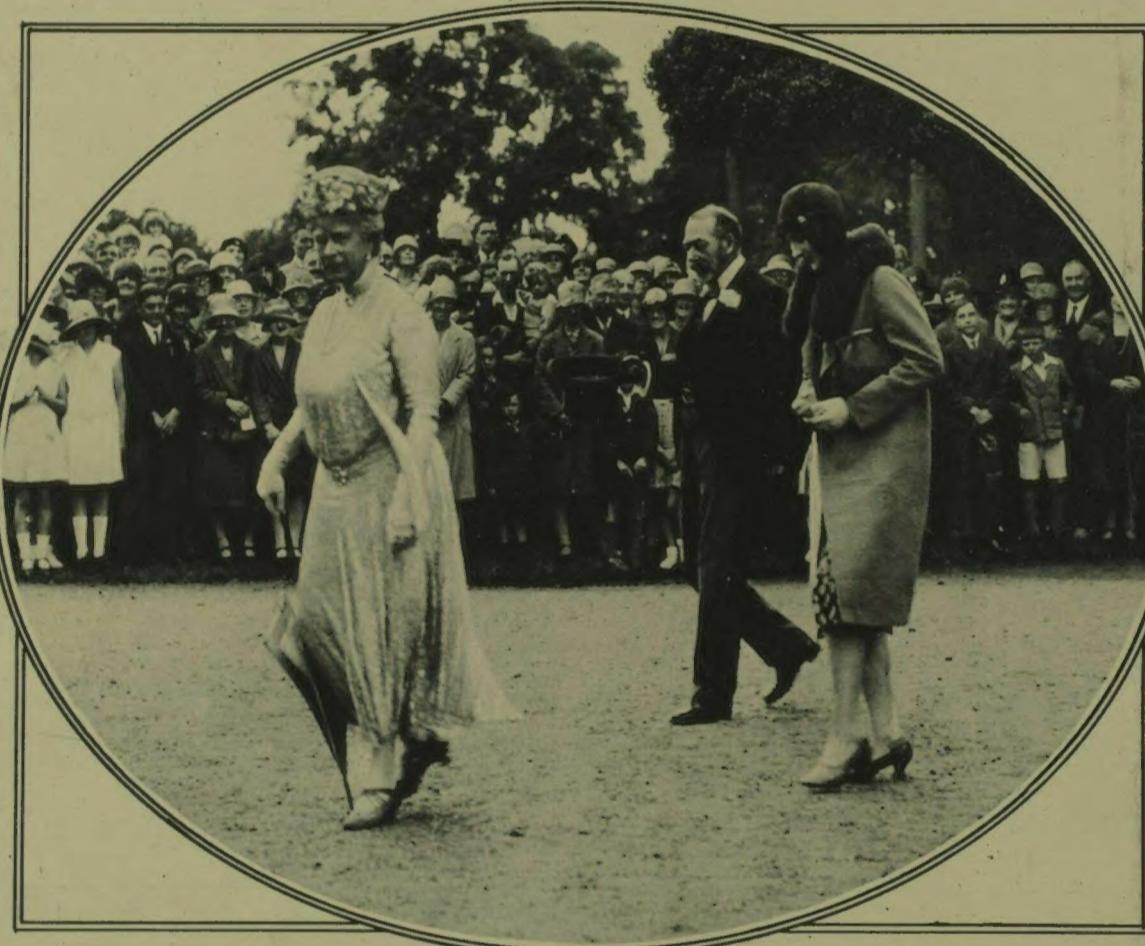
That is how it is done, though seldom with quite so much simplicity. Somehow, we feel the man might at least have wound up by saying it was caused by moonlight. That would have been worth calling a paradox. But I fear even the simple will perceive in this case the spinning out of a platitude by a periphrasis. They will not need to have wasted much of their golden youth on the dead languages of antiquity to perceive that inflammation is derived from a flame or a thing that burns. They will not need to be far advanced in the new culture of chemistry to know that every sort of burning is a chemical activity—or, indeed, that everything that happens in the material world is a chemical activity. Chemistry is simply the study of the materials of the material world, and the effect of their activities. They will not need to make an exhaustive study of their own ten fingers or toes to discover that the skin may be compared to a tissue, though even this is, strictly speaking, a metaphor. And they will hardly be impressed by the learned man who tells them that sun-burn is not caused by sun but by sunlight, or that it does not affect the skin but only the skin tissues.

Nevertheless, there is a moral meaning in that tremendous proclamation, as of a trumpet on the mountain, giving forth a new law : "Sun-burn is not a burn caused by the sun." What it really means, as a proclamation of a new covenant to mankind, is "Thou shalt not talk in words of one syllable; thou shalt not say anything in plain words; thou shalt not defile thyself with common sense or what is understood by the common people. For Science, the Lord thy God, is a jealous God; and Education has taken hold of the ends of the earth to conquer and subdue it. And for this cause was it sent into the world and against this ancient enemy was it established. For the purpose of Compulsory Education is to deprive the common people of their common sense."

For instance, it is common sense to know that there must be rulers, that there must be a law, that there must (unfortunately) be particular people learned in the law. But it is also common sense to view the intervention of these necessary nuisances with some suspicion; to settle our own affairs as far as possible for ourselves; and to keep a tight hold of what we have really got, of our hats, boots, bottles, dogs, cats, or cattle, and not be always tossing them into the

whirlpool of Chancery or the Stock Exchange, in the hope that they will return to us after many days. And we find that wherever a populace is a people, wherever it is hardworking and free, there is a strong tradition of this sort of distrust of lawyers and speculators: a doubt about golden promises that may be followed by brazen denials; a doubt of the official who is distant as compared with the neighbour who is near; a preference for the bird in the hand, especially if the bird is our own real chicken laying eggs for our own real breakfast, over the two most magnificent birds in the bush, even if they are the most gigantic emus in the Australian Bush, in the land of Imperial promise and progress exactly on the opposite side of the world. It is the instinct of every populace to preserve this preference for direct over indirect methods. It is the instinct of every popular educator

this tone. Much of the public work is truly public-spirited work. Much of the education, especially the elementary education, is done admirably by devoted and unselfish men and women. But this is true to say of them, almost as a whole, that they have from the first shown no sympathy with the old popular resistance to sophistication and deception. They treated popular suspicion as popular superstition. When they found themselves in the presence of the world-old joke against doctors and lawyers, they could not see the joke, still less the justice of the joke. The schoolmaster allied himself with the doctor and the lawyer, the trades that told the truth only in long words. He had no sense of what was to be said for the suspicion of long words and the love of short words—sometimes of coarse and savage words. There was a combination of all those who talked about skin tissues and chemical activities against all who called a blister a blister; and sometimes employed a tongue equally blistering. That is why popular education is not and never has been popular. And that is why it has never yet been in the full sense education.



THE KING AGAIN WALKS TO CHURCH AND BACK AT SANDRINGHAM: THEIR MAJESTIES RETURNING ACROSS THE PARK AFTER THE MORNING SERVICE.

The improvement in his Majesty's health since he went to Sandringham was indicated by the fact that he was able to walk to church and back on each of the two Sundays since his arrival. The parish church, it may be recalled, stands at some distance from the house. Our photograph shows the King and Queen returning on foot after having attended the morning service and the celebration of Holy Communion on September 1. The King is seen acknowledging the presence of a large number of people gathered to greet him. They were delighted to see him looking so much better.

to destroy it. So long as people talk about the hats as hats, and the boots as boots, and the sun-burn as sun-burn, so long as they talk in short words with sharp and distinct meanings, they will always be liable to ask what has actually happened to these things; and why they have all to wear one new sort of hat, or why really good strong boots went out with their grandfathers. But if they can be persuaded to call such things Supply or Economic Expansion or More Modern Commercial Methods, or some periphrasis of the kind, they will become foggy in their minds and forget the difference between one hat and another hat, or why one pair of boots differs from another in glory. Instead of taking practical precautions against being burned by the sun, they will pay large sums for something they have seen advertised as preventing an inflammation of the skin tissues.

The trouble is that not only the self-interest of commerce, but the disinterestedness of culture takes

lunar character of the moon, as distinct from the more solar peculiarities of the sun. They will not hesitate to tell us frankly that a headache is cephalic or that a heartache is cardiac. But some of us have passed the point of wasting a headache on reading the rubbish they write, or a heartache on thinking of the ruin they achieve. They will not, in fact, have any permanent or historical effect, for affectations of this sort after a century or so always look as grotesque as the dress of dandies of a dead fashion. But they do a little harm, and sometimes to things that are not little. We care nothing for the twisted conceits of the Euphuists; but they sometimes spoiled a passage in Shakespeare. We care nothing for the pompous classical allusions of the eighteenth century; but they sometimes spoilt a speech of Burke. And posterity will wonder to find dried and flattened specimens, once supposed to prove some materialistic fallacy that was disproved long ago, withering between the pages of some splendid romance inspired by the genius of H. G. Wells.

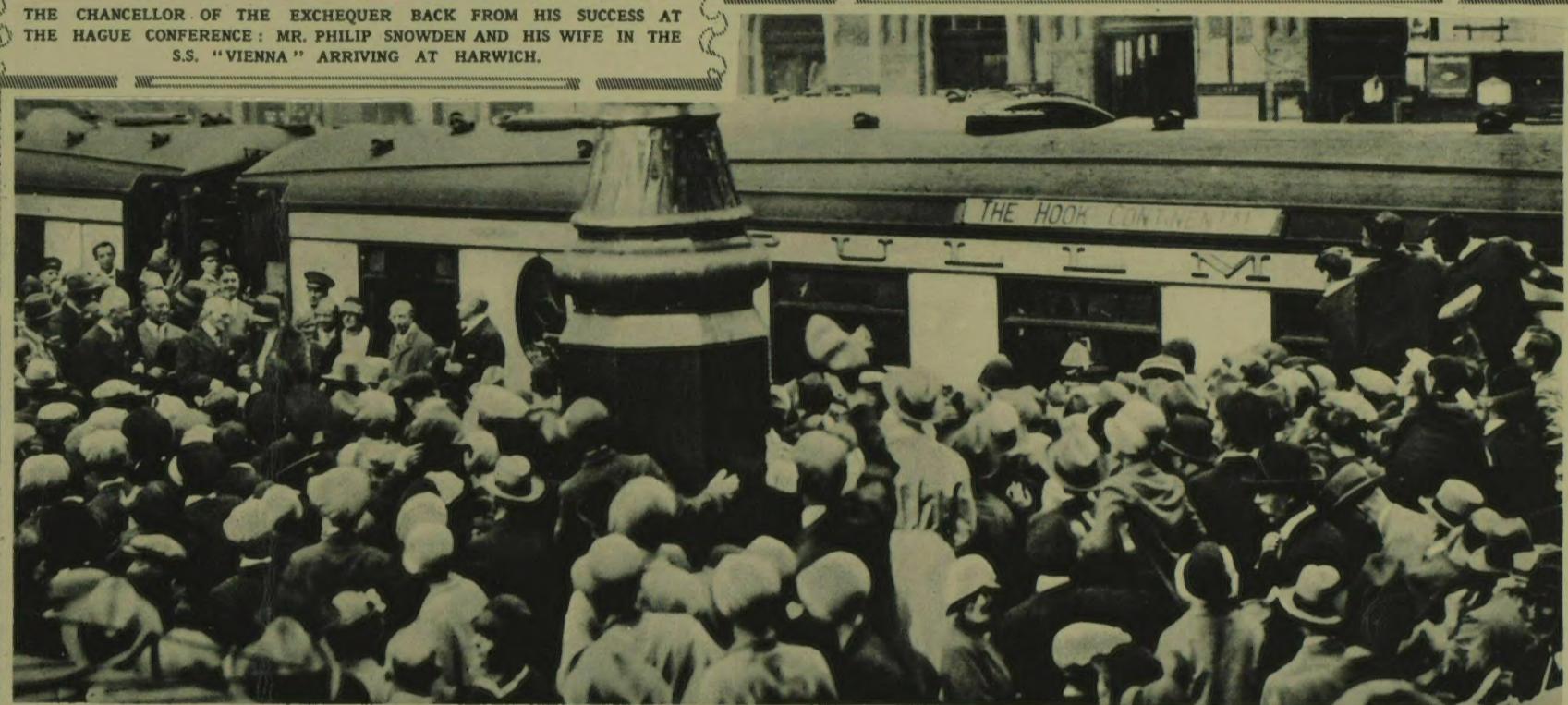
**MR. SNOWDEN'S TRIUMPHAL HOMECOMING:
WELCOME TO THE VICTOR OF THE HAGUE.**



THE CHANCELLOR OF THE EXCHEQUER BACK FROM HIS SUCCESS AT THE HAGUE CONFERENCE : MR. PHILIP SNOWDEN AND HIS WIFE IN THE S.S. "VIENNA" ARRIVING AT HARWICH.



THE ARRIVAL AT LIVERPOOL STREET, WHERE SOME 5000 PEOPLE HAD ASSEMBLED : MR. AND MRS. SNOWDEN IN THE CENTRE OF A GROUP ON THE PLATFORM AFTER HAVING ALIGHTED FROM THEIR TRAIN.



A GREAT OVATION FOR THE CHANCELLOR (IN THE GROUP ON THE EXTREME LEFT) ON HIS ARRIVAL IN LONDON : PART OF THE HUGE CROWD AT LIVERPOOL STREET THAT SANG "FOR HE'S A JOLLY GOOD FELLOW."



AN INEFFECTUAL COMMUNIST ATTEMPT TO DISTRIBUTE "ANTI-SNOWDEN" PAMPHLETS : THE POLICE REMOVING A WOMAN DEMONSTRATOR AT LIVERPOOL STREET.



MR. SNOWDEN'S CAR LEAVING LIVERPOOL STREET WITH POLICE "AT THE DOUBLE": AN ESCORT NECESSITATED BY THE ATTEMPTS OF ENTHUSIASTS TO JUMP ON THE RUNNING-BOARD.

Mr. Philip Snowden, the Chancellor of the Exchequer, received a great welcome on his return to England after having so ably and successfully upheld British rights at the Hague Conference. Accompanied by Mrs. Snowden (to whose help during an anxious period he has paid a high tribute) and by other members of the British delegation, he crossed from Holland in the S.S. "Vienna," which reached Harwich at 7 a.m. on Sunday, September 1. There the Chancellor was chaired and carried to the railway platform, amid loud cheers from the workers on the quay. When the boat train arrived at Liverpool Street, he received a

great ovation from a crowd of nearly 5000 people, who cheered him vociferously and sang "For he's a jolly good fellow." Cheers were given also for Mrs. Snowden, Mr. Graham, President of the Board of Trade, and the other delegates. Among those who came to welcome them was Lord Thomson, Secretary for Air. Some Communists tried to distribute pamphlets denouncing Mr. Snowden as a warmaker, but the crowd showed its resentment, and the demonstrators were soon removed by the police. When the Chancellor's car left the station for Downing Street, the police had to restrain enthusiasts from jumping on the running-boards.

STRESEMANN'S CHARACTER AND CAREER.—By EMIL LUDWIG.

Since the war Herr Stresemann has come into increasing prominence as a political leader in Germany and her spokesman in international affairs. Lately, of course, as Foreign Minister and chief German Delegate at the Hague Conference, he has been still more in the public eye. The time is opportune, therefore, to give the following appreciation of his character and career from the pen of the most distinguished of living German biographers.

"WHOEVER would play a part in world-politics must have daring dreams." This saying of Stresemann's is more characteristic of his education than of his way of life. It is a rare thing in post-war Germany for anyone of a literary turn of mind to take up politics. Before the war it was *tabu*; one soon became a thing of ridicule in the Reichstag and closed the doors of a Cabinet career upon oneself if one were accused of having written a book which was not merely political—a tragedy or poetry, for example. Even those descendants of noble families who occasionally displayed their decadence in verse were very careful not to let their literary efforts go beyond the inner circle of their friends, much less to print them. One did not dream in Prussia; that was only permitted in Austria, where there was too great a lack of rigid discipline, as Viennese music indirectly proved!

It was also *tabu* to study philosophy, even that of Hegel, which, after all, was royal Prussian. When Bethmann-Hollweg took charge of the government, his enemies hugely enjoyed pointing out that he had studied Kant. Only in a few isolated legations or consulates sat occasional distinguished gentlemen who closed the chancellery doors tight when one of our kind appeared, and then enjoyed a real talk. Few truly educated men ruled in the Wilhelmstrasse between the days of Humboldt and those of Bülow. Prince von Bülow was only able to conceal his unusual intellectual equipment by means of the charm of his conversation, which he so embellished with innumerable anecdotes in various languages that his education did not harm him at Court. None the less, people laughed at him because he could quote freely from "Faust."

The shadow which lies upon our young Republic comes primarily from the Social Democrats, the first called to its government. Not only the nobility, but middle-class citizens, and, finally, thousands of young Socialists realised with curiosity and astonishment the fact that the first popular representatives whom the nation picked to govern it were, for the most part, even worse-educated than were their aristocratic predecessors. Even if they had better manners than the public expected of them, they were still lacking in most of those things which, at a turning-point in history, a statesman ought to know—if only for purposes of comparison and control. It was not sufficient merely to throw Bismarck overboard or venerate the Republicans of 1848.

The first highly educated man to astonish the Germans and the world by his genius in statesmanship was Walther Rathenau; the second is Stresemann. Instead of the Ministers who, for thirty years, had combined the education of corps students or of officers of the guard with the inherited and acquired routine of older—in some cases, deserving—families of officials; instead of trade unionists and party secretaries, these astonishing men stepped forward and showed that they not only knew Goethe and Socrates intimately, but that they understood and could put their fingers upon the elements and the chief figures of Germany's history. They made many a difficult question easier for the people to decide by analysing its evolution and its historic significance. Inborn oratorical ability, however different in the two men, enabled them to mobilise their education for the tasks of each day.

A comparison of this pair, the most important statesmen the Republic has produced in ten years, throws light on many things; but their resemblance ends here. For while Rathenau was driven by education and character to a more or less Tolstoian view of the world, which he unfortunately never translated into deeds and only partially expressed theoretically, Stresemann, the realist, the bourgeois opponent of Socialism, is in sharp contrast to this reformer-nature. Stresemann has a surer political vision and much more precise political tactics. Rathenau was more a citizen of the world than a German; Stresemann is German at heart and throughout, and he took up international politics only because he recognised their value

for the Germany of to-day. Both believed themselves to be dreamers on occasion, wrote verse, and loved music, but Rathenau was, in truth, more of a philosopher than a statesman, and Stresemann organises his dreams as if they were mathematical figures. The romantic undertone which both have heard in their hearts was more dangerous for Rathenau; for Stresemann it is an embellishment of life. The former belonged to an old and over-ripe race; the latter to a sober people, determined to rise, whose strongest sons regard the collapse of their country, which is now almost a thing of the past, as merely an interlude. Metaphysically, it was logical that Rathenau's nature, made up of minor tones, should

and directors of the international business world than was the son of the rich contractor, Rathenau, who, according to the law of opposites and the trend of the times, was more interested in the lot of the working men than he was in the dividends of the manufacturers.

So Stresemann, who, at twenty-six years of age, fought in the Lower Chamber of the Saxon Parliament for the representation therein of big business, and had been devoting his life to the expansion of German industry, found himself drawn, in the Kaiser's Germany, to the political advocates of expansion. At thirty years of age he was one of the National Liberal members of the Reichstag, and he had to be at least as strongly national as he was liberal. But

in 1912 he made a study of American industry, and in a speech in Toronto, widely circulated by the Association of Canadian Manufacturers, he gave a warning against a German-American war. At the same time he made the acquaintance of Woodrow Wilson, who impressed him profoundly. By 1914 he wanted to start (with Albert Ballin, of the Hamburg-American Steamship Company) a German company for world trade—all of which showed that he was in truth an imperialist, but that he did not desire war as a means to economic power.

With the outbreak of the war, however, Stresemann's ideals changed. One cannot quarrel with him greatly because he assumed that the war had been plotted by England out of commercial jealousy, for that was a universal German formula at the time, and in his circles it became a sort of auto-suggestion. Much more unfortunate was his error in believing that England could be destroyed by submarines, that America was not to be feared, and above all else that Belgium should "never again become a *glacis* for England." (*Glacis* and *prestige* are two French words which did more damage among us Germans than all the French cannon.) He approved both of the violent treaties which Germany dictated in the East, opposed Bethmann, and, as late as June, 1918, Kuhlmann. But when one looks back with the perspective of ten years, though at least in the last case he was wrong, one cannot help admiring the brilliant speeches which Stresemann, energetic, optimistic, eager for action, blew into his trumpet, even if the trumpet had long been full of holes.

It is also in his favour that he did not on Nov. 9, 1918, like so many of his associates, at once swear fealty to the new flag, but, on the contrary, warned his fellows against the dethronement of the Kaiser. Then he wavered, perforce, for a few months between the new and the old; he voted in the Weimar Parliament against the signing of the peace of Versailles, and spoke of the disgraceful days of the Revolution. At the same time he placed himself squarely upon "the platform of facts"—it is a wonder that this platform did not collapse with all the people who hastened to take their stand upon it! He even cautiously attempted to mediate at the time of the Monarchist coup of Kapp and Ludendorff in March, 1920, and he denounced the general strike, although that was the only way to defeat those ill-prepared conspirators.

And then the irony of history called upon him to complete what he had damned for so many years. When Wirth and Rathenau, facing an outburst of anger

from the nation, first recognised that Germany must begin to carry out the demands of her former enemies in order to convince them that complete fulfilment was impossible, then began the great moral counter-offensive which shattered the prejudices of the world against Germany (and was as clever as it was pathetic). Stresemann was in the front rank of those who fought against it. But he never did this with the comfortable rhetorical methods of the German Nationalists. He did not wish for war, but for negotiations, and he desired to carry out the duties imposed by the peace, not as duties, but only for compensation. He opposed unconditional fulfilment. For that reason he also supported Chancellor Cuno's fight in the Ruhr, and pleaded for passive resistance against the active invasion of the French. Meanwhile, through his founding and leadership of the new German People's Party, he had gained so much influence that the decision as to this policy in the Ruhr could not have been made, or, at least, not so rapidly, without his approval.

When, however, in the fall of 1923, he took over the government as Imperial Chancellor, it was Stresemann's first duty to abandon Cuno's fight in the Ruhr, and his second to carry on Rathenau's fulfilment policy. He

[Continued on page 434.]



GERMANY'S PROTAGONIST AT THE HAGUE CONFERENCE AND HER CHIEF SPOKESMAN IN THE COUNCILS OF EUROPE: DR. GUSTAV STRESEMANN, FOREIGN MINISTER, WITH HIS WIFE.

Dr. Gustav Stresemann, German Minister for Foreign Affairs since August, 1923, and ex-Chancellor, was born in 1878, and was educated at the Universities of Berlin and Leipzig. He is Chairman of the German People's Party (founded in 1918 out of the right wing of the former National Liberal Party), which advocates, among other things (according to "Europa"), the institution of "popular monarchy." In 1926 he shared the Nobel Peace Prize with M. Briand. Dr. Stresemann married, in 1903, Käthe Kleefeld, and has two sons.

end in so senseless a way before the times were ripe for his ideals, while the active major strain of the other man is better fitted to rouse the country, and has, therefore, endured despite the fact that he does the right thing.

For six years Stresemann, despite his political past, has, indeed, done the right thing. And he does it at the risk of his life and the sacrifice of his health; he does it against his former ideas; in a certain sense, he does it in spite of himself. The son of a beer-merchant in the east-end of Berlin, he rapidly grew out of the atmosphere of the petty bourgeoisie by dint of his natural curiosity, his ambition, and his gifts. But when he, a young doctor of philosophy, wrote about the retail trade in bottled beer, one saw at once how ready he was to bind up his economic studies with the things he had seen in his childhood, and he still pleases us by this same sort of realism. When he was secretary of the board of directors of the Saxon Industrialists, and, later, a sort of Syndic for them, he was more concerned with the condition of the labourers than is usual in one in the position he held, but less so than with the condition of the capitalists he served. It was natural enough that a young man who had grown up in narrow circles should be more sympathetic towards the masters

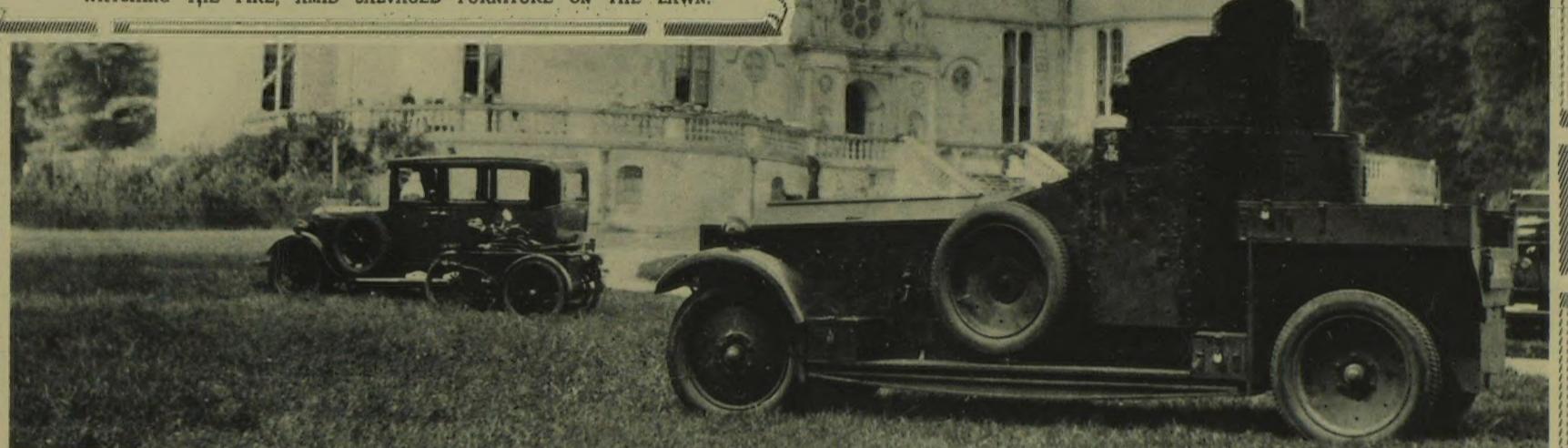
THE BURNING OF LULWORTH CASTLE: LAWNS STREWN WITH ART TREASURES.



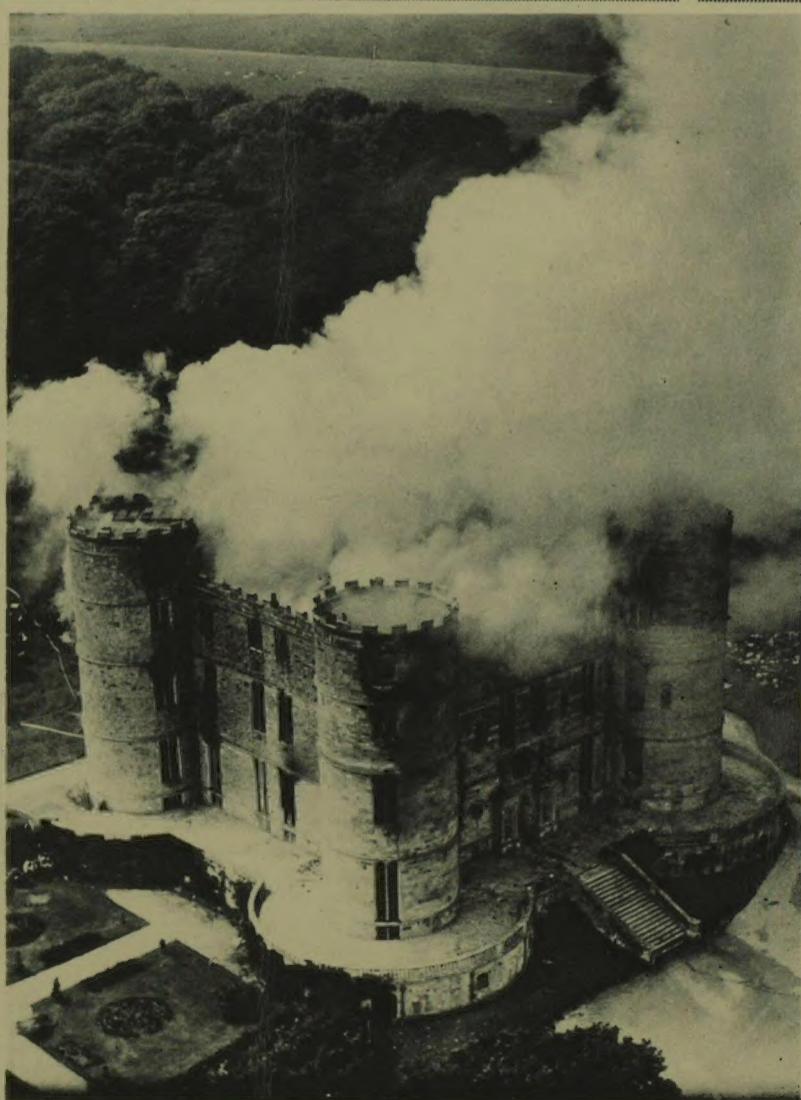
THE OWNER OF LULWORTH CASTLE SEES IT DESTROYED, AFTER MAKING VAIN ATTEMPTS TO SAVE IT: MR. HERBERT WELD (SEATED BESIDE A FRIEND) WATCHING THE FIRE, AMID SALVAGED FURNITURE ON THE LAWN.



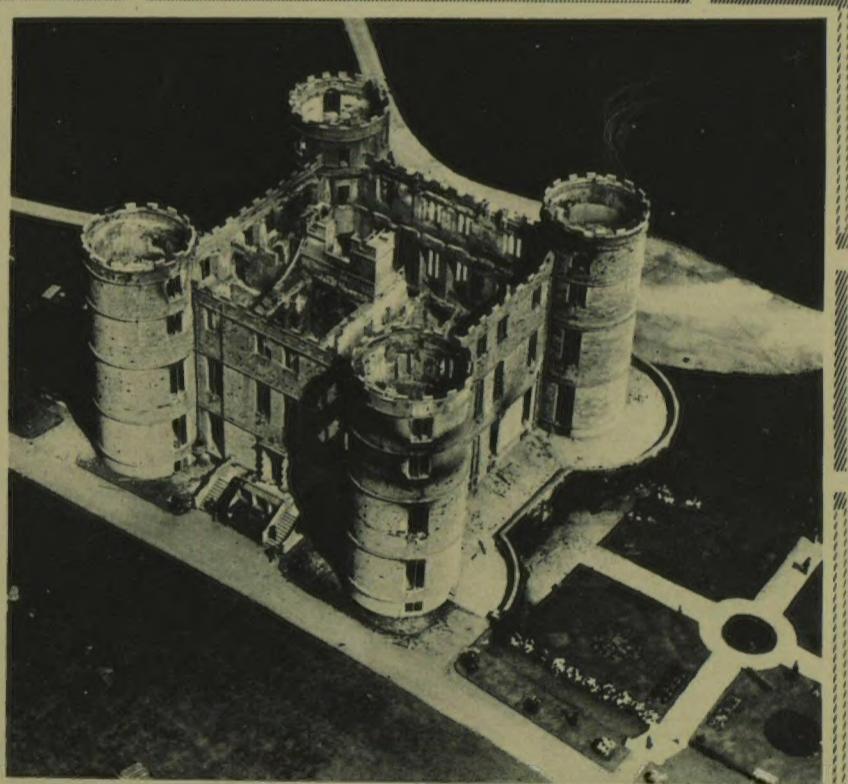
ON GUARD BESIDE THE SALVAGED ART TREASURES AND ANTIQUE FURNITURE: TWO OF THE FOURTEEN MEN OF THE ROYAL TANK CORPS, STATIONED AT LULWORTH, WHO GAVE VALUABLE AID.



SHOWING AN ARMOURED CAR THAT BROUGHT MEN OF THE TANK CORPS, LADDERS AGAINST THE WALL, AND SMOKE ISSUING FROM TOP WINDOWS: LULWORTH CASTLE AFTER THE FIRE BEGAN.



THE WHOLE BUILDING BECAME A ROARING FURNACE AFTER THE WATER-SUPPLY HAD BEEN EXHAUSTED BY THE FIRE-BRIGADES: AN IMPRESSIVE AIR VIEW OF THE BURNING CASTLE.



THE GREAT BUILDING COMPLETELY GUTTED: LULWORTH CASTLE AN EMPTY SHELL OF WALLS AND TOWERS AFTER THE FIRE HAD BURNT ITSELF OUT—A LATER VIEW FROM THE AIR.

Fire broke out on the top floor of Lulworth Castle, Dorset, about 9 a.m. on August 29. The owner, Mr. Herbert Weld, with servants and estate workpeople, tried to prevent the flames from spreading, but were driven back by dense smoke. The Dorchester Fire Brigade, followed by those of Swanage, Weymouth, and Poole, arrived and did gallant work, but the water-supply gave out just as they seemed likely to succeed, and the whole interior was gutted. Fortunately, most of the art treasures were saved. Girl Guides and men of the Tank Corps from Lulworth assisted. The chief losses were fine eighteenth-century ceilings and the bed in which George III. had slept. Several other Kings had visited the castle, which was built at the end of the sixteenth century. Until recently the art treasures included the famous Luttrell Psalter (now on view at the British Museum) and Bedford Book of Hours, both lately sold at Sotheby's. Mr. Weld is a munificent patron of archaeological enterprise. The excavations at Kish (illustrated in our last issue) were started and financed by him, jointly with the Field Museum at Chicago, until last season. He presented many finds to the Ashmolean Museum at Oxford.

FISH CAUSED TO JUMP FENCES INTO TRAYS: EAST AFRICAN "TRAPPERS."



FIG. 1. THE FIRST STAGE OF THE PROCEEDINGS: WANDAMBA NATIVES HAULING OUT INTO THE KILEMBERO RIVER A SECTION OF ROLLABLE REED-MATTING TO FORM A FENCE.



FIG. 2. THE SECOND STAGE: FLOATING MATS LAID FLAT ON THE WATER TO KEEP DOWN FISH NEAR THE FENCE AS IT IS DRAWN SHOREWARD IN A SEMI-CIRCLE.

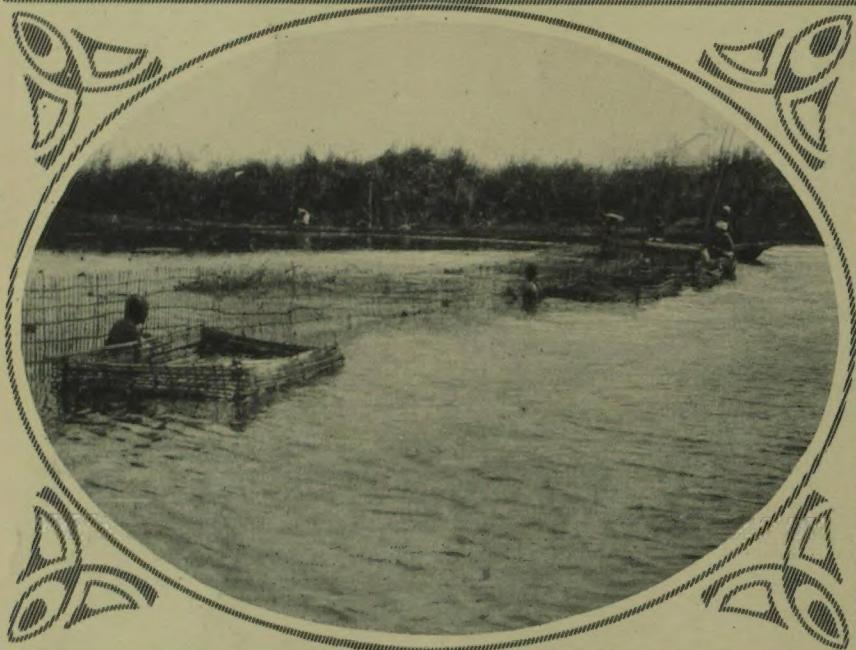


FIG. 3. THE THIRD STAGE: LARGE FLOATING REED-TRAYS, TWO FEET DEEP, BROUGHT TO THE OUTER SIDE OF THE FENCE, WHICH IS THEN SLOPED SO THAT FISH WITHIN JUMP OVER IT INTO THE TRAYS.



FIG. 4. THE FOURTH STAGE: THE FENCE ENCLOSURE, MOVED GRADUALLY INTO SHALLOW WATER TILL MOST OF THE LARGE FISH HAVE JUMPED IT, FULL OF "SMALL FRY" AND FLOATING WEEDS.

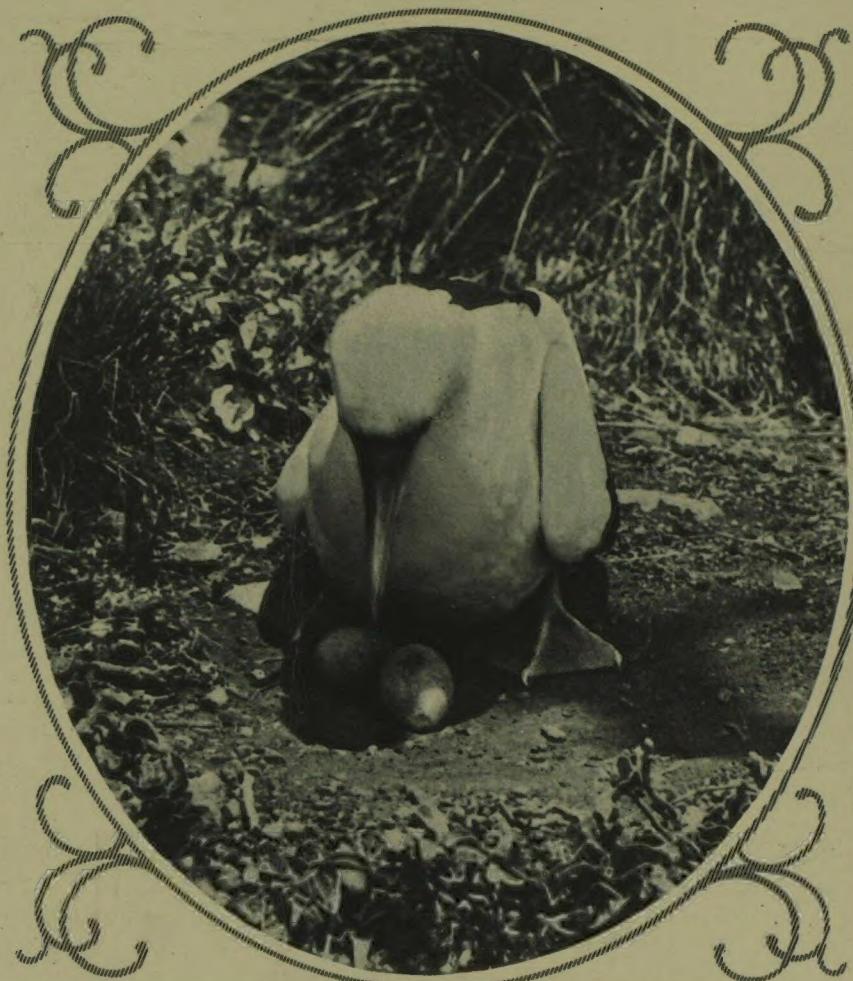
WE illustrate here a remarkably ingenious method of fishing used by the Wandamba, a small tribe living on the Kilembero River, in the Mahenge District of Tanganyika Territory, East Africa. The photographs were taken by Major Orde Browne, O.B.E., late R.A., who as Labour Commissioner in Tanganyika, has had exceptional opportunities for studying native life. He is also the author of a very interesting book, "The Vanishing Tribes of Kenya." Describing the Wandamba system of fishing, of which five successive stages are shown in the illustrations in the order of their occurrence, Major Orde Browne writes: "Fig. 1. First, a rollable mat is made of reeds tied with fibre, about 6 ft. high, and 40 or 50 yards long. This is pulled out into the river, first by wading and from boats; other mats are added as required, till the total length is several hundred yards. Fig. 2. The mat fence is now carried round in a curve, up-stream, one end remaining at the bank, while the other is gradually brought round to the shore higher up, so as to enclose a large area of water; the fence is kept upright by men wading, or by canoes. A second set of mats is now floated flat inside the fence, and close to it. Fig. 3. Large trays, made of reeds, about 6 ft. square by 2 ft. deep, are now brought up at intervals outside the fence, and held there by waders or canoes. The fence is pulled in at each end, so as to contract the semi-circle which it encloses containing numerous



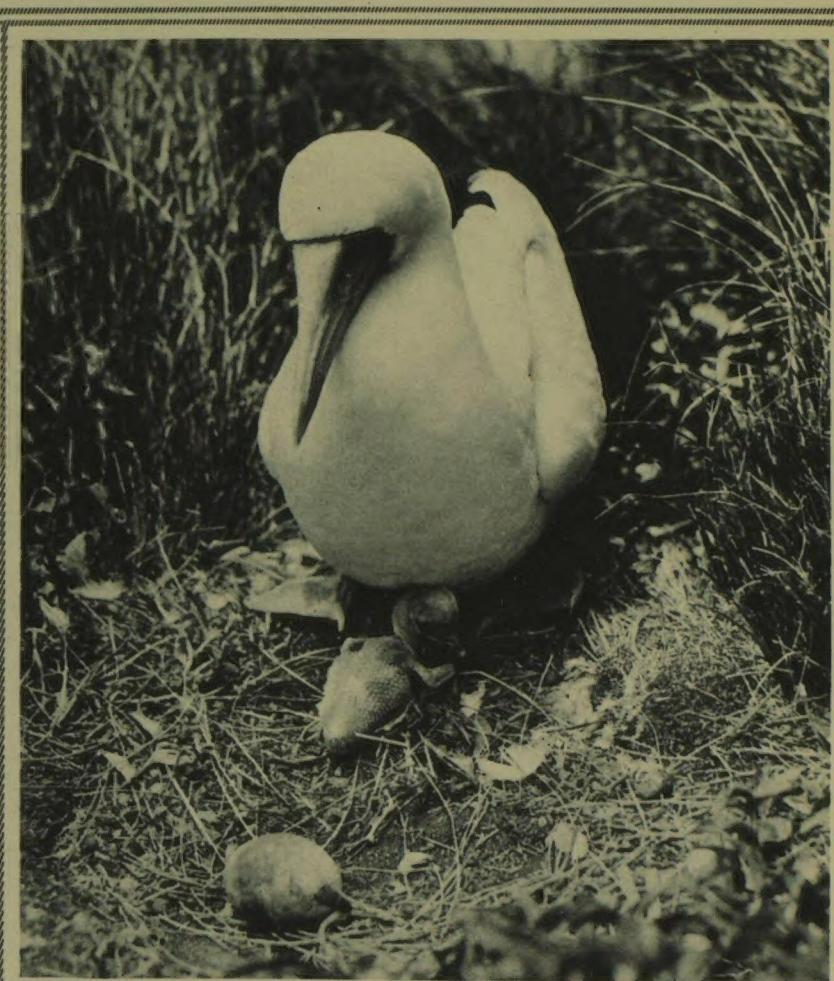
FIG. 5. THE FIFTH AND LAST STAGE: THE FENCE BROUGHT ASHORE, AND THE WANDAMBA FISHERMEN PICKING OUT THE REMAINING SMALL FISH FROM THE MASS OF WEEDS INSIDE.

fish. As the space narrows, they begin to jump against the fence, being kept down close to it by the floating mats inside. By judicious sloping of the fence, the fish are enabled to jump it just where they will be caught in the floating tray on the other side, in which they are knocked on the head. Fig. 4. The fence is brought gradually into shallow water, contracting the remaining space all the time, till most of the larger fish have jumped the fence; a few will have cleared both it and the trays, but most have been caught. Numerous small fish and quantities of floating weeds are still inside the fence. Fig. 5. The fence is finally brought to land, and the remaining fish are picked out from the mass of weeds which has been brought along by the fence. The total catch is then laid out on the bank for division; while the mat fence is rolled up and laid on the ground. On the occasion illustrated, some sixty or seventy men and boys took part in the operations, and the catch was about six hundredweight, at a rough estimate. The Kilembero River is full of fish, and the Wandamba make this their principal article of diet; so they become expert at fishing in every form. The method described and illustrated above, it should be pointed out, is used only occasionally, owing, no doubt, to the fact that a very considerable amount of organisation is required for its execution."

BIRDS OF THE BARRIER REEF: III.—THE "EGG-DISCARDING" GANNET.



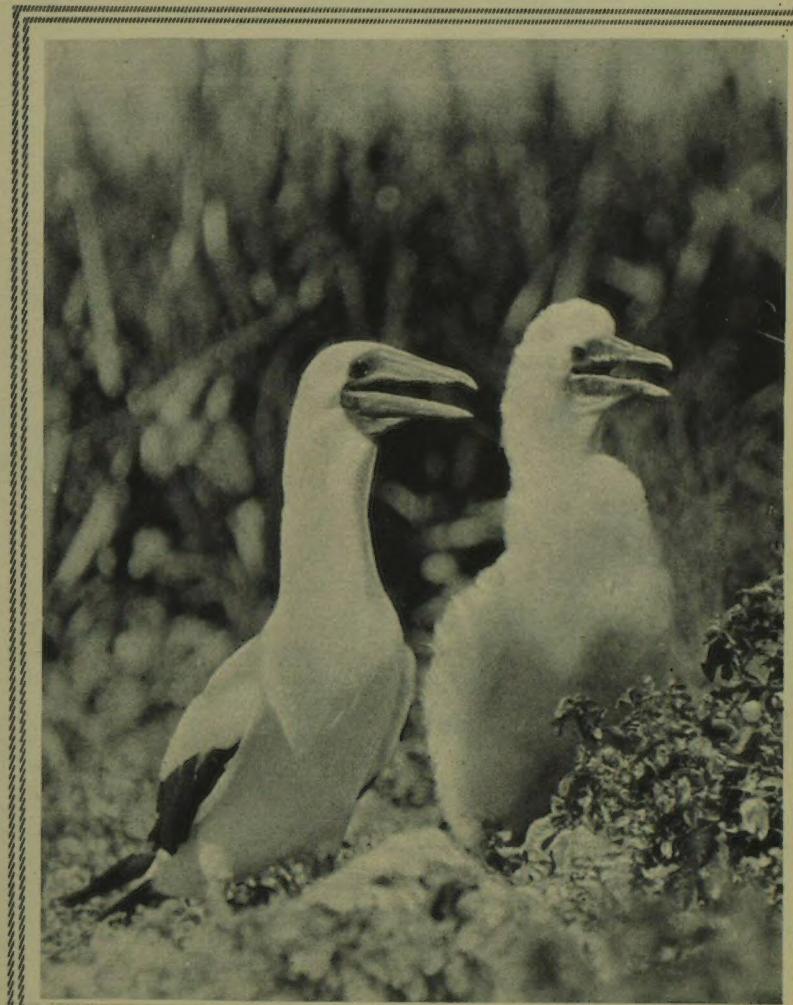
A BIRD THAT LAYS TWO EGGS BUT ONLY HATCHES ONE OF THEM AND DISCARDS THE OTHER: A MASKED GANNET WITH ITS PAIR OF EGGS IN THE NEST.



AN EXTRAORDINARY EXAMPLE OF "BIRTH CONTROL" AMONG BIRDS: A MASKED GANNET WITH A NEWLY HATCHED CHICK AND THE OTHER EGG DISCARDED.



INFANTILE PLEADING AND MATERNAL REPROOF: A MASKED GANNET WITH HER SELECTED CHICK, NOW SIX DAYS OLD, DEVELOPING INTO AN ANIMATED POWDER-PUFF.



WHY THE MASKED GANNET RESTRICTS HER FAMILY: A FIVE-WEEKS-OLD CHICK (RIGHT) AS BIG AS ITS MOTHER (LEFT), WHO FINDS ONE ENOUGH OF A "HANDFUL."

We continue here the series of Birds of the Barrier Reef, the first two instalments of which appeared in our issues of August 17 and 31, with a remarkable instance of a form of "birth control" practised by a sea-bird. The Masked Gannet (*Sula Dactylatra*) breeds on the Admiralty Islets, near Lord Howe Island, about 420 miles off the eastern coast of Australia, in the South Pacific Ocean. Its breeding habits are exceedingly interesting. The nest is usually a slight depression, placed amongst the tussock grasses in an elevated situation, from which position the parent birds can plane off to sea in search of food. Though two eggs are

laid, only one chick is reared, the parent bird discarding the second egg as soon as the first chick is hatched out. There is a generally accepted opinion, among ornithologists who have carefully observed the gannets, that the real cause of this specialising in birth control is their inability to rear two lusty youngsters which in a few weeks would become as large as their parents. The young gannets are exceedingly pretty, and much resemble powder-puffs. Our pictures were taken by Mr. E. F. Pollock, F.R.G.S., late Hon. Sec. of the Royal Zoological Society of New South Wales, who recently led an expedition of naturalists to the islands.

MOSLEM ZEAL IN JERUSALEM: A TYPICAL CONCOURSE OF ARABS.



THE MOSLEM FEAST OF MOSES: A SWORD-BRANDISHING ORATOR IN A PROCESSION NEAR JERUSALEM.

Although this photograph, taken last April, has no connection with recent events, it is interesting as showing a typical crowd of Palestine Arabs animated by religious zeal. Our correspondent who sends it writes: "The Nebi Musa Feast, or Feast of the Prophet Moses, brings thousands of Moslems up to Jerusalem yearly from Hebron, Nablus, Lydd, and all parts of Palestine. This feast designedly coincides with the Orthodox Church Easter, and was originally instituted by the Moslem authorities, it is said, to ensure there being a large body of Moslems in the neighbourhood of Jerusalem at a time when the presence of thousands of Christian pilgrims might forebode an attempt to regain control of the Holy City. The Moslems begin their march on Maundy Thursday, throng

to the Haram-es-Sherif (commonly, though incorrectly, spoken of as the Mosque of Omar) on Friday, and then march out some fifteen miles along the Jericho road to the supposed tomb of the Prophet Moses. . . . There they camp out for the rest of the week, and return in procession to their towns and villages when all the Easter pilgrims have departed. On their way out, crowds line the narrow streets of Jerusalem to greet and cheer them; orators mounted on the shoulders of their comrades brandish swords and sticks, and stir up their fellows to hatred of all oppressors and enthusiasm for their Prophet . . . and, finally, the Grand Mufti brings up the rear of the procession, as he rides on his way to the tent where he is to receive the Government authorities in state."

THE "DISORDER" IN PALESTINE: A TYPICAL ARAB DEMONSTRATION.



SHOWING SEVERAL SHOP DOORS AND WINDOWS (IN THE BACKGROUND) BEING CLOSED—A SIGNIFICANT PRECAUTION :
AN ARAB DEMONSTRATION AGAINST THE JEWS IN A SUBURB OF JERUSALEM.

This photograph, taken through the window of an Arab's house in a suburb of Jerusalem, is given here not as a record of any particular incident, but as representing types of personality and costume on the Arab side. The total number of killed in the Palestine disturbances up to September 1 was officially stated as Jews, 109; Moslems, 83, and Christians, 4. In a proclamation issued on that date, the High Commissioner of Palestine, Sir John Chancellor, said: "I have returned from the United Kingdom to find, to my distress, the country in a state of disorder, and a prey to unlawful violence. I have learned with horror

of the atrocious acts committed by bodies of ruthless and bloodthirsty evildoers, of the savage murders perpetrated upon defenceless members of the Jewish population . . . of the burning of farms and houses in town and country, and of the looting and destruction of property. . . . My first duties are to restore order in the country, and to inflict stern punishment upon those found guilty." The Colonial Office stated on August 31: "It is reported that Beduin tribes in Sinai, Syria, and Transjordan are threatening to march on Palestine, and some have crossed the frontier. Royal Air Force armoured cars have been sent."

MODERN INDIAN ART REVIVING OLD TRADITIONS: MURAL

FROM THE PAINTINGS BY S. FYZZEE-RAHAMIN ON



FIG. 1. "HOOM"—ONE OF THE TWO PANELS BELOW THE BRAHMA GROUP (ILLUSTRATED IN FIG. 8) IN THE DOME OF THE PRESS ROOM—A SYMBOLIC SCENE ASSOCIATED WITH THAT GOD.



FIG. 2. "DATATRIVI": ONE OF THE TWO PANELS BELOW THE GROUP OF SHIVA AND PARVATI (FIG. 10) IN THE DOME OF THE PRESS ROOM.



FIG. 3. "KAL": ONE OF THE PAIR OF PANELS BELOW THE VISHNU GROUP (FIG. 9) IN THE PRESS ROOM DOME—A SYMBOLIC SCENE.



FIG. 4. "PEACE": ONE OF FOUR DIVISIONS (MARKED BY SYMBOLIC CYPRESS AND FRUIT TREES) ON THE DOME OF COMMITTEE ROOM B, CONTAINING ALLEGORIES, WITH THE SUBJECT PERSONIFIED BY THE CENTRAL FIGURE.



FIG. 5. "WAR": AN IMPRESSIVE ALLEGORICAL GROUP FORMING ONE OF THE FOUR CHIEF DIVISIONS IN THE MURAL DECORATION ON THE DOME OF COMMITTEE ROOM B.



FIG. 6. "KNOWLEDGE": ANOTHER OF THE FOUR ALLEGORICAL SCENES ON THE COMMITTEE ROOM DOME, WITH THE CENTRAL FIGURE PLACED ON A LOTUS, AND LARGER IN PROPORTION THAN THE REST.



FIG. 7. "THE RAINY SEASON": ONE OF THE SIX PANELS REPRESENTING THE SIX SEASONS OF THE INDIAN CLIMATE, BELOW THE FOUR ALLEGORIES ON THE COMMITTEE ROOM DOME.

PAINTINGS IN THE IMPERIAL SECRETARIAT AT NEW DELHI.

TWO DOMES OF THE SECRETARIAT AT DELHI.



FIG. 8. BRAHMA, SEATED ON A PINK LOTUS, WITH THE GODDESSES SARASVATI AND SAVITRI ON EITHER SIDE, BORNE BY SYMBOLIC SWANS; ONE OF THE GROUPS OF HINDU DEITIES OCCUPYING THE LAST AND WIDEST OF SIX CONCENTRIC CIRCLES ON THE PRESS ROOM DOME, SURROUNDING A CENTRE CONTAINING THE MYSTIC LETTERS "OM"—("THE ALL-PERVADING, ALL-ESSENTIAL, ALL-ABSORBING, AND ALL-SANCTIFYING").

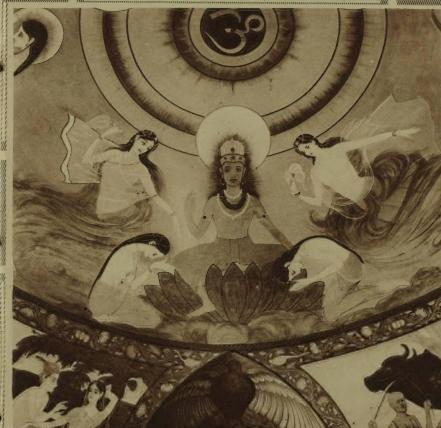


FIG. 9. VISHNU, THE PRESERVER, ON A BLUE LOTUS, WITH THE GODDESSES LAKSHMI AND BHUMIDEVI, AND TWO CELESTIAL ATTENDANTS BEHIND; A GROUP ON THE PRESS ROOM DOME, WITH A COLOUR SCHEME OF BLUE AND GOLD.

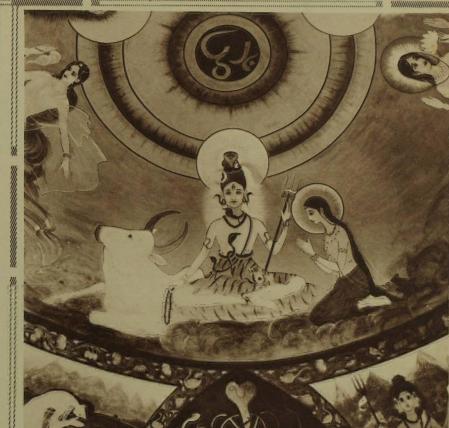


FIG. 10. SHIVA (THE GREAT GOD, THE DESTROYER), WEARING SERPENT ORNAMENTS AND SEATED ON A TIGER SKIN WITH HIS WIFE, PARVATI, AND NANDI THE BULL; A GROUP ON THE PRESS ROOM DOME.

The selection of Mr. S. Fyzee-Rahamin, the well-known Indian painter, to decorate two domes in the Secretariat building at Delhi, has given a great impetus to the revival of Indian art, on traditional lines in keeping with the modern spirit, by the new school of native artists of which he has been called the founder. Although formerly a pupil of Sargent, he has broken away from Western methods to re-discover the old principles of Indian symbolism, as opposed to representation. Two of his paintings are in the Tate Gallery, and he recently came to London to arrange an exhibition of his work. Mr. Fyzee-Rahamin's mural paintings at Delhi, some of which are here illustrated, are done entirely in tempera, with stone colours, and methods used in the days of Ajanta and Bagh—"wall-decorations" (otherwise known as "frescos"). The painting is done straight on to the plaster by using a specially prepared medium which binds the plaster and the colour together, thus giving an unquestioned permanency. The colours and medium are always freshly prepared at the time of painting, and a colour line is the only preliminary drawing the wall can take. All the colours are laid flat, without any suggestion of light and shade, and the necessary modelling and roundness, as well as perspective, are got by the variation of line. Line forms the essential part of the expression of Indian art, and it is symbolism that raises art from realism. Such is the aim of Indian art, and one expects this difference in the art of a country where religion has always taken symbols for its support.

The dome of the Press Room has essentially Hindu subjects. The main portion of the dome above the arches is divided into three sections without having a line of demarcation. The central point contains the letters "OM," which symbolise "the all-pervading, all-essential, all-absorbing, and all-sanctifying." Round it are seven circles, representing stages of the Seven Heavens, and in the last, connected with the Universe, are represented the three great deities of the Hindus, Brahma, Vishnu, and Shiva. Brahma (Fig. 8) is seated on a pink lotus, with Sarasvati and Savitri on either side and two celestial maidens above. Next is Shiva, with Parvati and Nandi (Fig. 10). In the lower portion are six panels representing symbolic associations of the three deities (Figs. 1, 2, and 3). The odd shapes are filled with such birds and animals as have something or other to do with their divinity. The Committee Room B is differently constructed, having an opening in the middle of the main dome. The surface of this dome has been divided into four equal parts, the divisions formed by groups of cypress and fruit trees. The four divisions contain groups of figures representing "Knowledge" (Fig. 6), "Justice," "Peace" (Fig. 4), and "War" (Fig. 5). The central figure of the composition symbolises the subject itself, and by being placed on the lotus is above the earthly creatures, and therefore larger in proportion. In the six panels below the dome are painted the six seasons of India, where a season consists of two months (e.g., Fig. 7).

THE WORLD OF SCIENCE.

SNAILS' EGGS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A FEW days ago among my letters I found a card board box which, when opened, disclosed a number of small translucent balls, found when digging in a garden : and I was asked, if possible, to say what they were. The task was easy : they were the eggs of the common snail ! If we all of us had a little more of the "satisfying curiosity" displayed by Mr. Kipling's Elephant's Child, how much more

white-currants. But some snails there are which lay white, hard-shelled eggs as big as those of a pigeon—as, for example, the South African Achatina, shown in the photograph below (Fig. 3).

In only a few species, however, among the molluscs are the eggs of this simple form—obviously eggs of some sort. In most cases they take very singular shapes, by no means suggestive of eggs ; or they are excessively minute. Those who delight in exploring rock-pools must often have found the eggs of the dog-periwinkle (*Purpura*), looking like delicate pink grains of rice, set close together on tiny stalks, in sheltered crannies. Between 240 and 250 may be found in a single batch. Those of the dogwhelk (*Nassa*) have the form of flattened pouches, attached close together by stalks to the fronds of *Zostera*. The dog-periwinkle, by the way, is very destructive on oyster-beds, preying not only on young oysters, but upon the more mature, drilling holes through the shell by means of its teeth, aided by acid saliva.

The dogwhelk, dog-periwinkle, and the common whelk (*Buccinum*) are all very nearly related. Yet it is clear that they differ very widely in the character of their eggs. Further witness of this is found in the curious masses of tough capsules so often seen cast up on the seashore. These are the egg-capsules of the common whelk (Fig. 2). They are generally empty. Sometimes, however, capsules can be found containing young whelks—one in each capsule. Originally each contained about a hundred eggs, but only one of these is destined to become a whelk, the rest being eaten by the surviving tenant.

The egg-capsules of the "chank-shells" (*Sycotypus*), allies of the whelks, are still more remarkable (Fig. 1), for they are disc-shaped, with deeply serrated edges, and attached to a common basis to form a long spiral coil. The naticas, of which some half-dozen species are to be found around our coasts, produce most singular egg-bands, resembling a long strip of sandpaper coiled spirally, in which the eggs are embedded.

The beautiful violet-snails (*Ianthinidae*), which lead a wandering life, floating on the surface of the sea, have a very remarkable way of disposing of their eggs. For these creatures float upside down, and the foot secretes a gelatinous raft, enclosing air bubbles. To the under-side of this the eggs are attached. Yet

more singular is the case of the argonaut, one of the octopus tribe. The female forms for her offspring one of the most beautiful of all known cradles, in the world-famous "nautilus-shell," exquisitely sculptured, and almost paper-like in its texture. Herein she deposits her eggs, and carries them about with her, holding the shell to the body by means of a pair of specially modified arms ! But the violet-snail and the argonaut are not the only snails wherein the female carries the eggs about with her. In the limpet-like calyptrens, for example they are carried attached to the neck. In some of the neritines they are attached to the inside of the shell.

One might suppose that each group of molluscs would have its own type of eggs and method of deposition. But this is far from being the case. The octopus and cuttle-fish tribe well illustrate this fact. The cradle of the argonaut

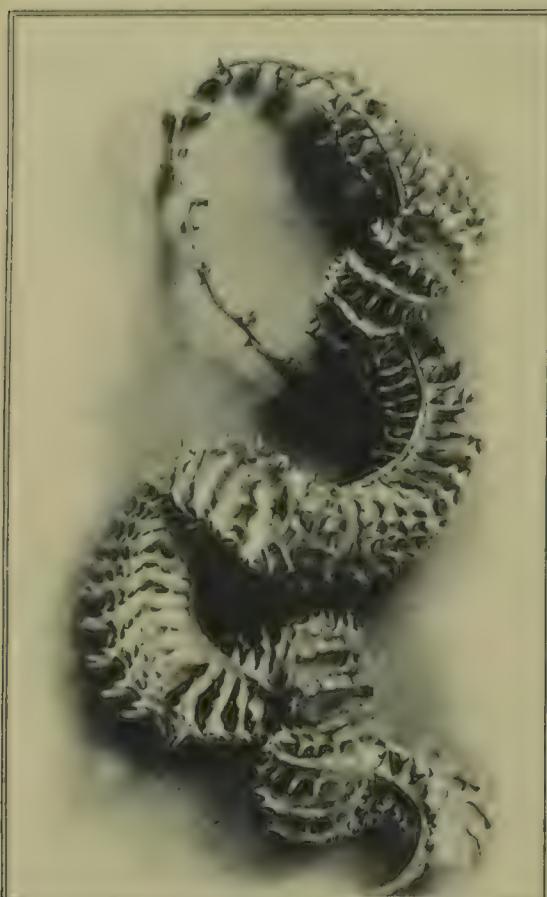


FIG. 1. A REMARKABLE METHOD OF EGG-LAYING IN A RELATIVE OF THE WHELK: RIBBON-LIKE EGG-CAPSULES OF THE CHANK-SHELL (*SYCOTYPUS*)—A STRING OF DISCS FORMING A SPIRAL COIL.

The sea-snails of this genus are allied to the whelks. Their eggs are enclosed in disc-like capsules placed close together and attached to a long coiled ribbon three feet long. Only a few such egg-ribbons are known, and that here shown is of an unknown species, of the genus *Sycotypus* or *Busycon*.

interesting the field and the garden would become ! As it is, most of us know next to nothing of the commonest animals around us.

It is a little late now to catch the garden-snail laying its eggs ; but the great black slug, so common in many parts of the country, may still be made the object of study during September and October. This species seems to take about five weeks to lay its full number of eggs, which ranges from four hundred to five hundred. One captive specimen is recorded to have laid 246 eggs in forty hours ! And they take, if kept in a warm, moist place, about forty days to hatch out ; normally, the hatching period is about sixty days.

Just before hatching, the young snail can be seen moving within the shell : then a small crack in its walls appears, and the youngster creeps half out, backing in again if alarmed. But presently it emerges completely and buries itself in the ground, remaining there four or five days, fasting, when it again comes forth, but nearly double its original size. These eggs of the snail and slug have their outer walls thin and smooth, while in their shape, size, and texture, they remind one of



FIG. 2. CANNIBALISM AMONG BABY WHELKS: EGG-CAPSULES OF THE COMMON WHELK CONTAINING 100 EGGS, OF WHICH ONLY ONE HATCHES OUT, THE OCCUPANT EATING THE REST.

While in many molluscs the eggs are laid separately, in some, as in the common whelk, they are very small, and enclosed in capsules containing as many as 100 eggs. Of this number, however, only one hatches out ; he has eaten all the rest ! These capsules are to be found on every beach, cast up by the tide, but generally they are empty.

just referred to is unique. The eggs of the cuttlefish and its allies resemble bunches of grapes, each egg containing but one embryo. In the cadamaries, or squids, they form radiating masses of elongated pods, each containing from 30 to 200 eggs ; in the common squids they may even amount to as many as 40,000.

Those who keep aquariums know well the masses of jelly in which many fresh-water snails embed their eggs. One of the "coat-of-mail" shells (*Chiton marginatus*) first pours out from the body a milky-white cloud of fluid, which presently hardens into a jelly, and into this she "squirts" her eggs. In a few species—as, for example, in the viviparous pond-snail—the eggs are retained within the body of the parent until they hatch. The young, on emergence, have a shell like that of the parents, but with three encircling rows of bristles, the function of which is as yet unknown.



FIG. 3. A SNAIL'S EGGS AS BIG AS A PIGEON'S: EGGS OF THE AFRICAN ACHATINA, THE WORLD'S LARGEST SPECIES OF SNAIL.

The snails of the genus *Achatina*, and of *Bulimus*, are of great size. *Achatina variegata*, of the tropical forests of West Africa, attains to a length of 7½ inches, and is the largest of all the living land-snails. Its eggs are as large as those of pigeons, and have a white shell.

On some other occasion I should like to say something of those molluscs, chiefly bivalves, which lay their eggs by the million, but to enter upon these cases now would be to spoil a good story.

THE GROWTH OF THE FLEET AIR ARM: AIRCRAFT-CARRIER EXERCISES.



AN AEROPLANE LEAVING THE DECK OF AN AIRCRAFT-CARRIER: A TORPEDO MACHINE FLYING PAST THE NAVIGATING POSITION (OR "BRIDGE") OF H.M.S. "FURIOUS"
AN INCIDENT IN THE RECENT EXERCISES OF THE MEDITERRANEAN AND ATLANTIC FLEETS.

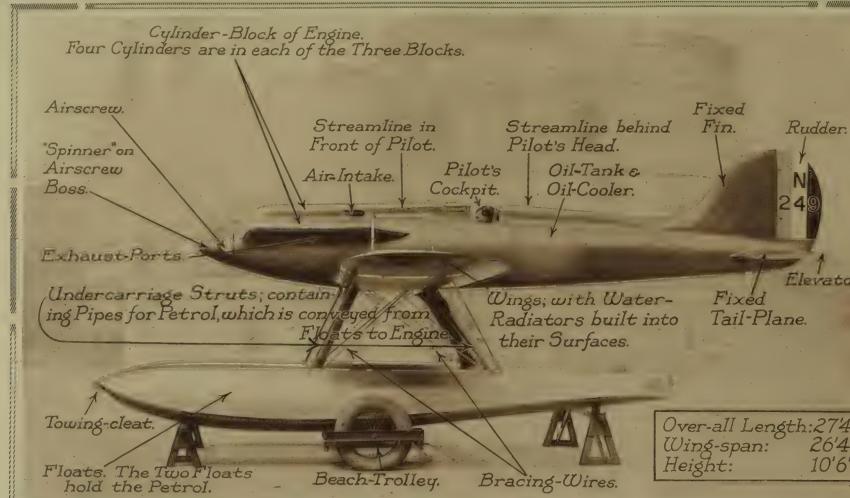


MECHANICS FOLDING THE WINGS OF A "BLACKBURN" SPOTTER, PRIOR TO LOWERING IT DOWN THE LIFT TO THE HANGAR: A SCENE ON THE DECK
OF H.M.S. "FURIOUS" DURING THE RECENT NAVAL EXERCISES, IN WHICH AIRCRAFT PLAYED AN IMPORTANT PART.

The fact that the aeroplane has become as essential in naval warfare as in fighting on land was demonstrated during the recent exercises of the Mediterranean and Atlantic Fleets, which were particularly interesting on account of the important part played in the operations by the Naval Air Arm. The great aircraft-carriers, such as H.M.S. "Furious," which is illustrated in our photographs, might be described as floating aerodromes. From their flying decks rise clouds of aeroplanes sent up for various purposes—to "spot" for their own guns, to scout for "enemy" ships and aircraft, to launch torpedoes, or to spray with their machine-guns the

upper works of "enemy" battle-ships. It will be recalled that one of the aircraft-carriers—the "Courageous"—was recently used to take troops from Malta to Palestine, and in an official statement issued by the Colonial Office on August 31 it was announced: "All the aircraft of the Fleet Air Arm carried by H.M.S. 'Courageous' have been landed at Gaza." Aeroplanes are also being carried to an increasing extent in commercial vessels, as, for instance, aboard certain Atlantic liners for the purpose of a ship-to-shore mail service; as well as in ships engaged in exploration, especially in the Polar regions.

DEFENDERS OF BRITAIN'S TITLE TO THE SCHNEIDER TROPHY: THE TWO NEW SEAPLANE TYPES BUILT FOR THE CONTEST.



ABOUT THE SCHNEIDER TROPHY CONTEST.

By C. G. GREY, Editor of "The Aeroplane."

PEOPLE will insist on calling the Schneider Trophy Contest the Schneider Cup Race. It is not a race, because the machines start at intervals and fly against time and not against each other. And it is not a cup, because it is a group of statuary in which there is not a hollow big enough to hold even the smallest cocktail! The trophy was presented to the *Fédération Aéronautique Internationale*, which is the governing body of International Sporting Flying, by M. Jacques Schneider, in 1912, for an international

four more, and we have probably built five or six engines of each of the two types used for these machines. The Italians, spurred on by the great Mussolini, have spent far more than we have. One firm alone is said to have built twenty-seven engines. And probably their other great engine firm has built just about as many. And they started out to build ten complete aeroplanes for the contest, apart from the spares. French expenditure was probably somewhere between the Italians' and ours, and we all regret that the French were not ready in time to compete.

The United States intended to content themselves with a single machine. This was originally designed and built at the expense of a syndicate of the friends and acquaintances of the pilot, Lieut. Williams, U.S.N., and the engine was the property of the U.S. Navy. A great deal appeared in the Press about this machine, and great hopes were held out that we should actually see it over here at the last moment. But one learnt recently that the machine certainly would not appear. Apparently, a serious mistake had been made in the design of the floats, so that it never had any real hope of getting off the water, and the engine, though undoubtedly very powerful, had never had an opportunity of being thoroughly tested.

Of the two types of British machines, the Supermarine Rolls-Royce S6 is definitely a development of the Supermarine Napier S5 of 1927. To the unaccustomed eye there may seem hardly any difference between the two. The chief obvious difference is that the Rolls-Royce engine of this year has two cylinder-blocks, each with six cylinders; whereas the Napier of 1927 has three cylinder-blocks, each with four cylinders. Actually, this year's machine is a little larger than last year's. The main differences are in technical details of construction. But even the non-technical, in these days when everybody runs a motor-car, will appreciate the curious facts that in the Supermarine the lubricating oil for the engine is carried in the tail-fin, whence, and to which, it circulates through coolers along the body of the machine.

The petrol is carried in the floats; and the water for the radiator is carried in the wings. The wing-surface itself, in fact, forms the radiators, as the surfaces of the wings consist of thin sheets of metal separated from other thin sheets of metal inside them by a small space in which the water circulates.

Every little excrescence means a loss of speed, and, so, such things as filler-caps are abolished. When petrol is to be put into the floats, or oil is to be put into the tail, a piece of the fabric covering is skinned off, a filler-cap which fits flush with the surface is removed through the uncovered patch, and, when the oil or petrol has been pumped in, the patch of fabric is stuck back in place again with that form of aeroplane varnish which is known as dope.

The Gloster VI. is quite a departure from previous Gloster designs. Hitherto the firm have built biplane racers; this year they have come to the monoplane. Consequently, the Gloster and the Supermarine look very much alike. The outstanding differences are that the body, or fuselage, of the Gloster is somewhat smaller than that of the Supermarine, and that its Napier engine has three cylinder-blocks, each with four cylinders, instead of two six-cylinder-blocks of the Rolls-Royce. Also, the Gloster is painted brass colour, whereas the Supermarine is blue and aluminium.

The observing eye may also notice that the rudder and fin of the Gloster are of a rounder shape than those of the Supermarine, and do not stick up so high. Also it may notice that the wings of the Gloster, when looked at edgewise, are thickened in a curious fashion about half-way between the fuselage and the tip of the wing, just where the wire-bracing is attached to the wing. This thickening is not done to help secure the bracing; it is done for aerodynamic reasons, which can only be explained in technical language.

When the Schneider machines of 1927 were being tested we heard a great deal about pilots being gassed in the cockpits by the exhaust fumes from the engine. Nothing has been heard of such trouble this year: the designers seem to have got over it by altering the

shape of the wind-screens so as to cause less suction into the cockpit, and also by providing ventilation holes in the fuselage which let air freely into the cockpit and draw it out again.

One peculiar feature of this year is the entirely altered attitude of the pilots towards their machines. In 1927 everybody, even the members of the team, stood in awe of their machines. One distinctly got the impression that they were half afraid of them, though whether they were afraid of how the machine would control at such high speeds as 300 m.p.h. or thereabouts, or whether they were afraid of the machines coming to pieces, or whether they were afraid that the human mechanism would not stand turning corners at such speeds, one could never discover. This year the identical machines which were so awesome in 1927 are now used as hacks for training. One pilot, having worked out all the possible stresses carefully, looped and rolled one of them at a speed of 240 m.p.h.—just to see what it was like. And the new machines for this year's contest are just tuned-up on the station at Calshot, pushed into the water, run about for a while to see that they navigate properly, and then are taken straight up into the air, apparently without even respect, let alone awe.

In spite of all kinds of contradictory rumours, our Italian friends and competitors have actually arrived. They have brought with them a number of aircraft which, when they reached here, had not been tested. In this particular matter they were really no worse off than we. Although the four machines which we have built for the contest have been ready for some weeks, the weather prevented flying day after day, for anyone will understand that a brand-new machine of a brand-new type, designed to travel about six miles a minute, can only be tested in the most favourable weather. Consequently, both the Italian pilots and our own had to rely on the last five days before the contest to test their machines practically simultaneously.

The Italians seem to be relying chiefly on their Macchi monoplanes, similar in general to their 1927 types. Their tandem-engined Savoias are practically untried as speed machines, and their one Fiat strikes us, in this country, as looking dangerous. At the moment of writing, the contest looks very open. The critical point was the Navigation and Airworthiness Trials fixed for Friday, Sept. 6. Each competing machine then had to do three successful flights, getting off the water and alighting satisfactorily. Any of them might then have "earned" elimination or disqualification! But, all being well, to-day (the 7th), or, at least, a later day, should see a wonderful contest.



THE ENORMOUS INCREASE OF SPEED IN SCHNEIDER TROPHY CONTESTS DURING FOURTEEN YEARS: A SKETCH MAP SHOWING (BY EVER WIDER CIRCLES) THE RESPECTIVE DISTANCES COVERED IN ONE HOUR BY THE WINNERS IN PREVIOUS YEARS SINCE 1913. This map shows the amazing increase of speed (from 45.75 m.p.h. in 1913 to 281.68 m.p.h. in 1927) attained, successively, by the winners of previous Schneider Trophy contests since the event was instituted in 1913. The circles indicate, geographically, the round tour that each winner could have made at his particular speed.—[Reproduced from the Official Souvenir Programme of the Schneider Trophy Contest, 1929. By Courtesy of the Royal Aero Club.]

competition which was to be organised with the main idea of encouraging the development of seaplanes. M. Schneider was a rich young man, the son of the head of the famous Schneider Gun Works at Creusot. He died in extreme poverty in Paris last year, while hundreds of thousands of pounds, probably a million or so altogether, were being spent by France, Italy, and England in trying to win his trophy.

Leaving out the rest of the dozens of regulations under which the contest is flown, when one country wins the contest, the next contest has to be organised by that country and held over its territorial waters, which, in the original regulations, had to be *plein mer*, or open sea. A quaint point about the contest is that, although an aeroplane fitted with floats is, as a rule, very much slower than the same aeroplane with wheels, the speed of aeroplanes has now become so high that the Schneider speed machines are about 100 m.p.h. faster than any machine with wheels, simply because nobody as yet has tackled seriously the problems of getting an aeroplane off or down onto solid ground at the pace at which these machines are able to get off and be put down on water. They can alight at about 90 m.p.h., but as a habit they probably more often hit the water at something over 100 m.p.h. And, because of these paralysing speeds, instead of the course being over *plein mer*, it has been for the past ten years over land-locked salt water, such as Chesapeake Bay, or over protected bays, such as Naples, or in the shelter of an island, such as over the Solent.

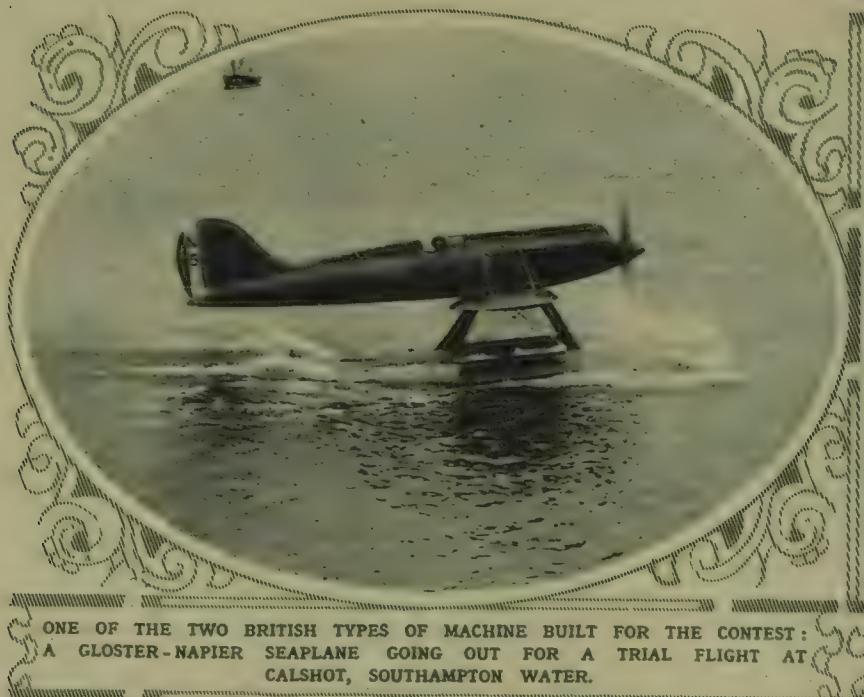
The Schneider Trophy Contest has, in fact, developed an aeroplane of a type peculiar to itself. If there were no trophy for which to compete, possibly somebody might build aeroplanes of this type simply to go for the speed records. But the public of the various nations would never take as much interest in the mere beating of a record as they do in the winning of the Schneider Trophy. And, after all, the public are the tax-payers who pay for these extravagant forms of competition. We have built four aeroplanes for this year's contest, which means that we have probably made enough spare parts to build



PUMPING OIL INTO THE TAIL FIN OF THE SUPERMARINE "S6": A SPECIAL SYSTEM OF OIL-COOLING FOR A SCHNEIDER TROPHY SEAPLANE.

Describing the system of cooling the lubricating oil in the Schneider Trophy machines, the official programme of the contest says: "Here is another problem almost more difficult than keeping the water from boiling in the jackets of the cylinders. Oil, once it has absorbed heat, is tenacious in holding it, and these ultra-high-power engines dissipate their heat as much to the oil as to the water. Hence a most elaborate system of oil-coolers is installed, and the Supermarine seaplane actually pumps the lubricating oil from the engine in the nose to the hollow fin at the tail, where it is sprayed against the thin metal surface in order to reduce its temperature."

THE SCHNEIDER TROPHY CONTEST: TRIAL FLIGHTS; THE BRITISH TEAM.



ONE OF THE TWO BRITISH TYPES OF MACHINE BUILT FOR THE CONTEST: A GLOSTER-NAPIER SEAPLANE GOING OUT FOR A TRIAL FLIGHT AT CALSHOT, SOUTHAMPTON WATER.



ALMOST LOST TO VIEW AMID A CLOUD OF SPRAY: A GLOSTER-NAPIER SEA-PLANE TAKING-OFF FOR A PRACTICE FLIGHT AT CALSHOT—SHOWING A SLOPING RUNWAY ON THE RIGHT.



AN ITALIAN MACHINE BROUGHT OVER FOR THE SCHNEIDER TROPHY CONTEST: MECHANICS ENGAGED IN "TUNING-UP" ONE OF THE TWO MACCHI "67" SEAPLANES AT CALSHOT.



SQUADRON-LEADER
A. H. ORLEBAR, A.F.C.



FLIGHT-LT. D. D'ARCY
GREIG, D.F.C., A.F.C.



FLYING-OFFICER
H. R. D. WAGHORN.

THREE MEMBERS
OF BRITISH TEAM.

This year's contest for the Schneider Trophy has aroused an enormous amount of interest owing to the remarkable development in the speed of modern seaplanes. Only two nations—Great Britain and Italy—are competing on this occasion, each represented by three machines. According to the official programme issued by the Royal Aero Club, it was arranged that the Navigability and Watertightness tests should be held on Friday, September 6, and the actual speed contest on Saturday, the 7th, over a course of 50 kilometres (26.98 nautical miles) over the Solent. Seven laps will be flown, making a total distance of 350 kilometres (188.86 nautical miles). The two types of British machines specially built for the event—the Supermarine Rolls-Royce and the Gloster-Napier—are illustrated in



THE OTHER BRITISH TYPE OF MACHINE BUILT FOR THE CONTEST: THE SUPER-MARINE ROLLS-ROYCE "S6" IN FLIGHT—A REMARKABLE IMPRESSION OF SPEED.

detail on pp. 414-415 of this number. Portraits of the British team (three of whom will be chosen to fly) are given above. Of the Italian entries it was stated a day or two ago: "Three of the new types of racers are now here (*i.e.*, at Calshot)—two Macchi 'sixty-sevens,' with 1000 to 1500-h.p. Isotta-Fraschini engines, one Fiat, and one Savoia-Marchetti seaplane with two Isotta-Fraschini engines of 1000 h.p. in tandem. The record-breaking Macchi '52' bis of Major Bernhardi is also here, but with a less powerful motor,

as the third machine in the team. The other two will be the Macchi 'sixty-sevens.'" It was understood that the other machines (the Fiat and Savoia-Marchetti) had been brought over to demonstrate what Italy had attempted, and to be flown after the race.



FLYING-OFFICER
R. L. R. ATCHERLEY.



FLIGHT-LIEUT.
G. H. STAINFORTH.



FLYING-OFFICER
T. H. MOON.
THREE MEMBERS
OF BRITISH TEAM.



A FATAL FIRE AT A WELL-KNOWN LONDON CAFÉ: THE QUEEN'S RESTAURANT, SLOANE SQUARE, AFTER THE DISASTER.

Early on September 3 fire broke out at the Queen's Restaurant, Sloane Square. The cashier, Mrs. Iraida Eyden, who slept on the fourth floor, lost her life, though there was a fire escape at the back. The manager, Signor Giacomo Tosi, who tried to go to her aid, occupied the third floor with his wife and daughter. They were gallantly rescued by firemen.

HOME NEWS OF TOPICAL INTEREST.



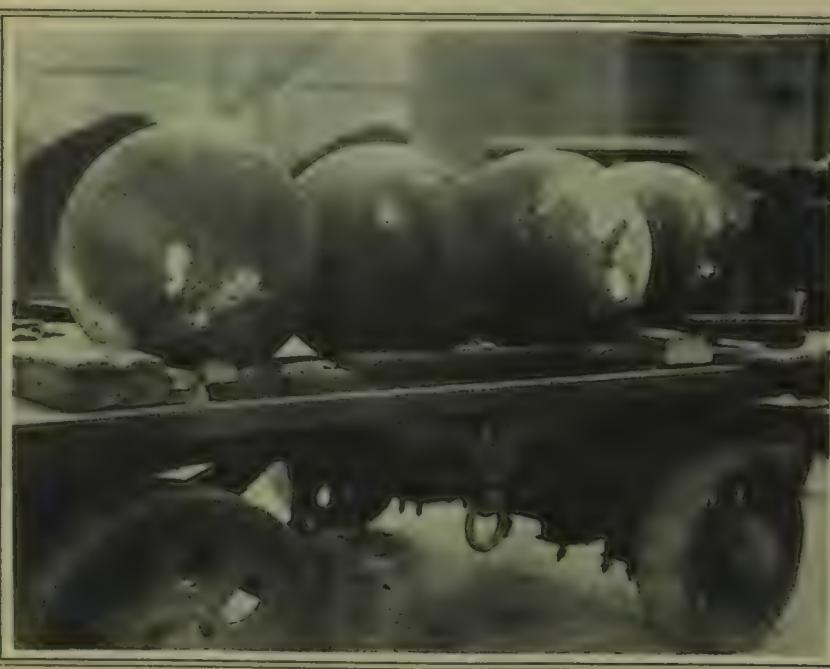
LONDON JEWS DEMAND THE FORMATION OF JEWISH BATTALIONS FOR PALESTINE: A SPEAKER AT A DEMONSTRATION IN HYDE PARK.

Besides the great Zionist meeting at the Albert Hall on September 1, to protest against the state of affairs in Palestine, an open-air demonstration was held in Hyde Park on that day, under the auspices of the League of Israel. A demand for the raising of purely Jewish battalions to go to Palestine was received with approbation. It was stated, however, that so far permission had been refused.



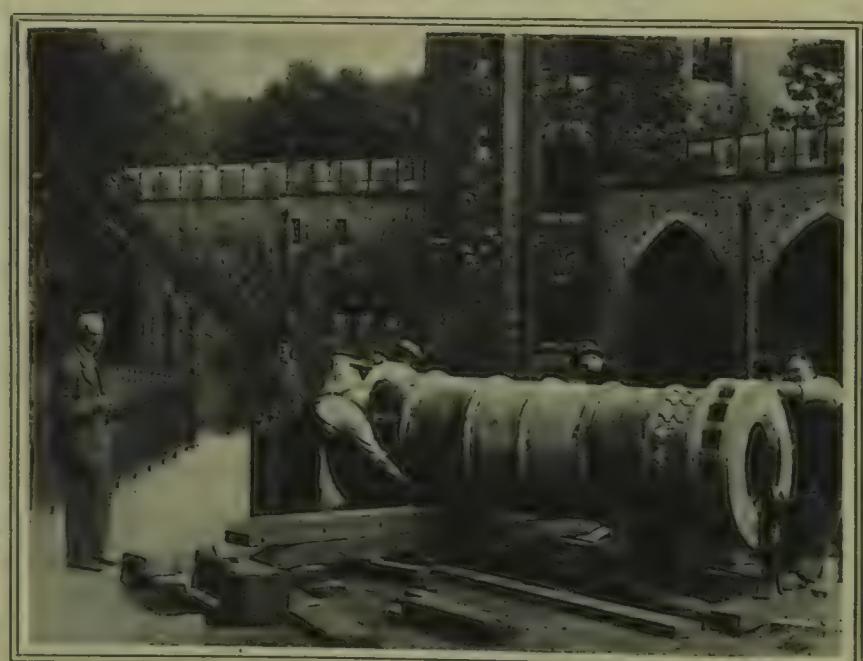
A DANGEROUS "FISH" OUT OF WATER! A "SPEED-BOAT" (MINUS ITS PILOT) LEAPS AMONG SPECTATORS DURING RACES AT RICKMANSWORTH.

During outboard motor-boat races at Rickmansworth, on August 31, there was an unexpected thrill. One of the competitors, Mr. H. G. Reigate, was jerked out of his boat, "Invicta II," when rounding a buoy, and the craft made straight for the bank at top speed. As it struck the shelving soil, it leapt 4 ft. in the air, and finally crashed high and dry. The spectators hastily scattered, and fortunately no one was hurt. Mr. Reigate was picked up by a patrol boat. The "Invicta" and its engine were only slightly damaged.



CANNON-BALLS WEIGHING 6 CWT.: HUGE STONE SHOT FOR AN OLD TURKISH GUN RECENTLY REMOVED FROM WOOLWICH TO THE TOWER OF LONDON.

An ancient Turkish bronze gun, cast in 1468, during the reign of Sultan Mehmet II., and presented to Queen Victoria by Sultan Abdul Aziz in 1867, was recently removed from the Rotunda Museum at Woolwich to the Tower of London, under a War Office scheme to avoid the overlapping of collections of old weapons. The gun was once mounted at the Dardanelles. It is 17 ft. long and weighs 18 tons 14 cwt. Its calibre is 25 inches, and the weight of the stone shot it fired was 6 cwt. each.



THE FIFTEENTH-CENTURY 25-INCH TURKISH GUN WHOSE AMMUNITION IS SHOWN IN THE ADJOINING PHOTOGRAPH: ITS ARRIVAL AT THE TOWER.

THE INDUS IN HIGH FLOOD: FIFTY FEET AT THE ATTOCK BRIDGE.



THE GREAT FLOODS ON THE INDUS CAUSED BY THE BURSTING OF THE SHYOK DAM IN KASHMIR: THE SWOLLEN RIVER AFTER IT REACHED ITS HIGHEST LEVEL AT ATTOCK, SHOWING GREAT MASSES OF LOGS AND DÉBRIS SWEEP DOWN-STREAM, VILLAGERS COLLECTING TIMBER FOR THEIR OWN USE, AND (IN THE RIGHT BACKGROUND) ATTOCK FORT.



"A MAGNIFICENT EXAMPLE OF BRITISH ENGINEERING" SUCCESSFULLY WITHSTANDING A SEVERE TEST: THE GREAT BRIDGE OVER THE INDUS AT ATTOCK WITH THE WATER SWIRLING ROUND ITS PYLONS WHILE THE FLOOD WAS AT ITS HEIGHT—A MAXIMUM OF 50 FT. (ONLY 3½ FT. BELOW THE HIGHEST LEVEL ON RECORD).

The above photographs are some of the first to reach this country showing effects of the great floods on the Indus, caused by the bursting of the ice-dam on the Shyok River, at its confluence with the Indus in the mountains of Kashmir. Writing on August 18, when the bursting of the dam became known, the "Times" correspondent at Lahore said: "Last year there was considerable anxiety for the safety of the Attock Bridge, but the reconstruction and strengthening of the bridge was being completed, and the North Western Railway engineers stated that there is little danger of damage from the flood, which is expected there to-night. The bridge is 600 miles from the dam, and much of the force of the

flood should be dissipated, while the bridge is so constructed that anything up to 100 ft. of water leaves a permanent way clear." On the following day the same writer reported: "The flood danger is now past, and the Attock Bridge—a magnificent example of British engineering—has withstood the furious onset of the flood water." Another message from Peshawar stated: "The Indus flood reached a maximum of over 50 ft. at Attock at 8 p.m. yesterday (August 18). This figure is 3½ ft. lower than the highest recorded flood." Further down the river, the floods have since caused great devastation, especially in the province of Sind, and there was anxiety for the safety of the Sukkur Dam across the Indus.



FLIGHT IN A SUMMER THUNDERSTORM.

Describing this remarkable picture, Captain Buckham writes: "Storm clouds photographed at an altitude of one mile. The cloud-forms were beautifully varied in shape, and towered to great heights, some of them rising over three miles from base to summit. Flying among them was particularly lively,

for the 'bumps' were many and deep, and our small two-seater machine often dropped vertically two or three hundred feet, which was, at times, a little disconcerting to the photographer standing up in the cockpit endeavouring to keep his camera steady for an exposure at the psychological moment."

PHOTOGRAPH BY ALFRED G. BUCKHAM, F.R.P.S.

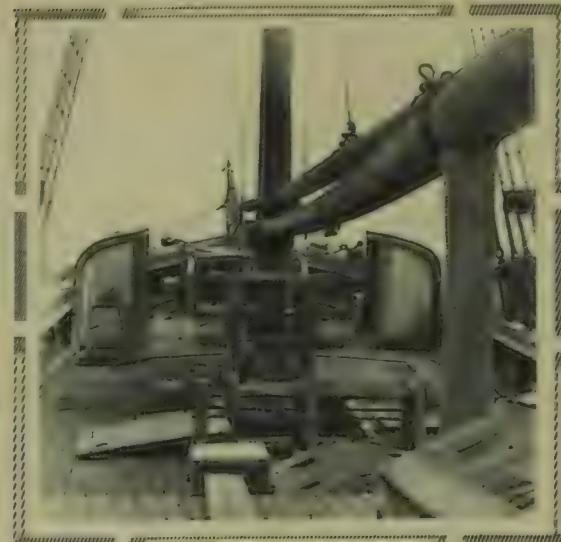
A RELIC OF ROALD AMUNDSEN RESTING IN A UNITED STATES PARK.



SHOWING THE LOWER PART STOVE-IN BY THE ARCTIC ICE: THE BOW OF THE "GJOA," USED BY AMUNDSEN ON THE NORTH-WEST PASSAGE.

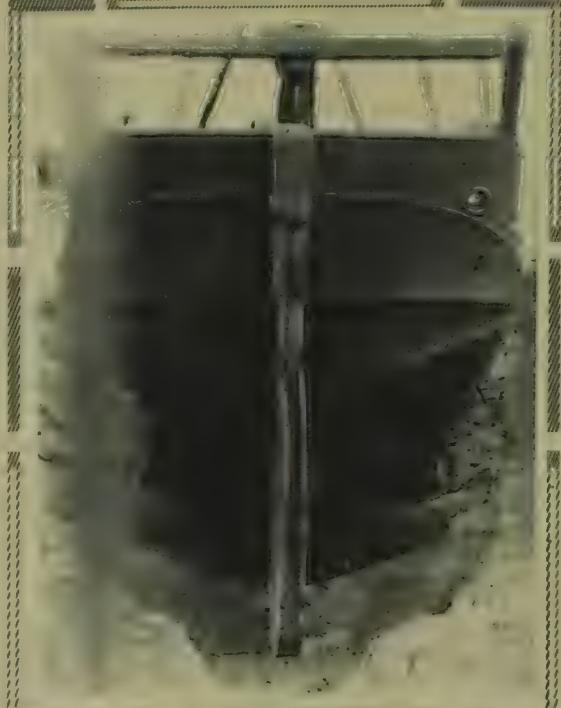
The "Roald Amundsen" (illustrated on page 422 of this number), a modern replica of an ancient Viking ship, built in Norway, lately arrived in the Thames. Amundsen himself, it will be remembered, was lost in the Arctic last year during an aeroplane expedition which formed part of the rescue operations during the search for the wrecked airship "Italia." The great Norwegian explorer lived a life quite as adventurous as any of the old Viking sea-rovers, and the arrival among us of a craft bearing his name seems to provide an appropriate opportunity to recall one of his famous adventures. Mr. George Collinson, who sends us the above photographs, writes: "They were taken by myself some years ago, when out on the Pacific coast, and show the 'Gjoa,' the vessel in which (in 1903-7) Amundsen proved the North-West Passage from the Atlantic to the Pacific through the Arctic

[Continued opposite.]



THE DECK OF AMUNDSEN'S OLD SHIP, THE "GJOA": A VIEW LOOKING FOR'ARD FROM THE STERN, SHOWING THE PUMP AND WINCH.

THE HISTORIC SHIP "GJOA," OF NORTH-WEST PASSAGE FAME.



THE STERN OF THE "GJOA," WHICH CAPTAIN AMUNDSEN HAD PIERCED FOR A SMALL PROPELLER AND SHAFT TO AN OIL ENGINE.



THE HISTORIC CRAFT IN WHICH AMUNDSEN PROVED THE NORTH-WEST PASSAGE: THE "GJOA" IN GOLDEN GATE PARK, SAN FRANCISCO.



THE SMALL OIL ENGINE INSTALLED BY AMUNDSEN IN THE "GJOA": POWER THAT DROVE THE PROPELLER, AS WELL AS THE ANCHOR-WINCH AND PUMPS.



DOWN IN THE HOLD OF THE "GJOA": A VIEW SHOWING HOW AMUNDSEN STRENGTHENED THE HULL OF THE VESSEL BY TIMBER CROSS-BEAMS FIXED INSIDE.

Continued.

(as shown in the centre photograph above), and is now under the care of the city authorities. At present she is fast falling to pieces from rot. The "Gjoa" was built in 1872, of Norway pine, and was originally a fishing boat. Amundsen had her strengthened with wood cross-beams inside, oak planking outside the hull, and iron around the stem. At the stern-post she was pierced for a small propeller

and shaft to a small oil engine, which was also made to drive a sprocket chain vertically to the deck and then horizontally along the deck to the anchor-winches and pumps. Her rig is of the fore-and-aft type. The length of the hull is 69 ft., extreme breadth, 20 ft. 8 in., and draught, 8 ft. 9 in. Amundsen told me that the boat was originally painted green with a band of white round the hull."

Continued.]

regions. I spent two weeks in her, sketching and taking all her measurements, and later I made a detailed model of the hull. I knew Captain Amundsen personally, and found him to be a fine man, both in mind and physique. When he was last in San Francisco, he made the remark: "I expect to leave my bones in the Arctic." I know that he would rather have it so. . . . The full record of the North-West Passage Expedition can be found in the two volumes published by Messrs. Constable in 1908. I have never seen any photographs of the 'Gjoa' taken or published, and I had special permission at the time to do what I have done—years ago. There is a large painting of the 'Gjoa' by the Norwegian artist Nils Hagerup, on the walls of the Shipping Exchange at San Francisco. The vessel herself now rests in Golden Gate Park in that city, in a special excavation

[Continued below.]

THE HAIG STATUE DISPUTE: A MESTROVIC WORK FOR COMPARISON.



"AN INDIAN DRAWING A BOW": THE PLASTER MODEL OF A COLOSSAL EQUESTRIAN STATUE (SINCE CAST IN BRONZE) BY IVAN MESTROVIC, THE YUGO-SLAV SCULPTOR, EXECUTED FOR THE CITY OF CHICAGO—AN EXAMPLE OF MODERN SCULPTURE BEARING ON THE CURRENT CONTROVERSY OVER THE HAIG MEMORIAL.



DETAIL OF THE SAME SCULPTURE CAST IN BRONZE: THE RIDER AND THE HEAD OF THE HORSE FROM IVAN MESTROVIC'S GREAT EQUESTRIAN STATUE, "AN INDIAN DRAWING A BOW"—A WORK IN SOME RESPECTS RECALLING THE "PHYSICAL ENERGY" OF G. F. WATTS IN KENSINGTON GARDENS.



The current controversy regarding Mr. A. F. Hardiman's model for the projected memorial to Lord Haig lends interest to the above example of equestrian sculpture recently executed by a famous Yugo-Slav sculptor. Describing it, Mr. Ernest H. R. Collings writes: "Two large bronze sculptures of mounted American Indians were commissioned for the city of Chicago. The figures were modelled by Ivan Mestrovic in Yugo-Slavia, cast there, and shipped to America.

Since the very successful display of his sculpture at the Victoria and Albert Museum, South Kensington, in 1915, Mestrovic has exhibited on more than one occasion in London. One of his most important achievements is the beautiful Racic Mortuary Chapel at Cavtat (Ragusa Vecchia), in Dalmatia. Both the architecture and the sculpture of this building are his. Among more recent work is a great standing figure of the Patriot Bishop Gregory of Nin (Nona)."

BOOKS OF THE DAY.

IN popular historical literature, as in popular journalism, I notice a curious tendency to choose subjects with a flavour of blood and fire. Benevolent sovereigns, for instance, who "wrought their people lasting good," and died quietly in their beds, are neglected, comparatively speaking, for those who revelled in executions, or themselves came to a violent end. Prominent among these much-chronicled monarchs is our English "Bluebeard," who more than once took particular care to be "off with the old love's head before he was on with the new," and probably holds the royal record for disposing of unsatisfactory wives by death or divorce. Many are the books inspired by his gory reign and matrimonial melodrama, and to their number has now been added "HENRY THE EIGHTH." By Francis Hackett. With twelve Portraits (Jonathan Cape; 12s. 6d.).

Such a subject demands, in order to extract its full savour for popular taste, a certain gusto in describing things amorous and things sanguinary, coupled with a racy style, a mordant wit, a capacity for "corroborative detail," and a heightened sense of colour! These qualities Mr. Hackett, with his native Irish eloquence and his training in American literary journalism, displays here in a marked degree. He has written an extremely vivid and picturesque book, which bears the reader onward irresistibly on a full tide of flowing narrative. I am far from suggesting that he lays deliberate stress on the sensuous side of human nature, but he gives it a due proportion of importance, and makes some allusions to matters over which a Victorian writer would probably have drawn a discreet veil. The England of Bluff King Hal, indeed, could hardly be pictured adequately by a prudish historian.

Of the author's faculty for colour and detail I will give a short example, describing Anne Boleyn's elaborate "night gown," a passage typical of his more embroidering manner—

The frail skeleton of Anne that was disinterred in 1876—how very different it must have appeared in its fleshly whiteness, and the fleshly whiteness in this inhuman black resplendency! As her headdress was scintillant above her black hair, and her black eyes alive with strange fire; as those quick hands expressed themselves in their transparent ivory against the voluminous deeps of her cloak; as her cloak fell from her shoulders and those fine and sinuous arms freed themselves from the rippling waterfalls of satin; as the stones with which Henry had decked her flashed into the dense and perfumed air with spiteful green and frosty blue and dizzying white and fires as red as serpent's eyes, each gesture a sibilant cataract of tumbling ebony and a play of living sparkle—the hot heart that throbbed in Henry's great body, the flood that was dammed in him, must have surged at this intimate vision of sable and snow. Anne's body, svelte and white, half-sheathed in this ostentation of voluptuous blackness—how it must have gathered itself for Henry into its one quiver of human colour—the poppy-red lips!

It is only fair to point out, for one thing, that this kind of sustained word-painting by no means runs through the book, which is written, for the most part, in short, crisp sentences, with plenty of dialogue. Another point to be emphasised is that Mr. Hackett is not solely concerned with Henry's love affairs, but deals trenchantly also with political and religious events, and his relations with the rest of Europe, especially in a long introductory chapter entitled "The Background," which the author calls "a kind of historical backdrop" to the personal drama.

Romantic history, as exemplified in Mr. Hackett's book, is much livelier than the old historical romance, while retaining a claim to authenticity. "A word as to conversations," says this author. "I have invented no dialogue. Thanks to the astonishingly full diplomatic correspondence, I could stick to the record and yet quote direct speech. . . . Most of the records are indicated to the psycho-historian in the 21 volumes of 'The Letters and Papers of the Reign of Henry VIII.', prepared under the direction of the Master of the Rolls—a stupendous wealth of material filling over 20,000 packed pages. This is by no means the only material easily available. . . . The sources are so rich as to be almost inexhaustible." Even if these records are not all equally trustworthy or impartial, they must at least convey the spirit of the time, and Mr. Hackett deserves gratitude for using them to such very entertaining effect.

Another royal life which, from its tragic associations, has busied many pens of late—not unnaturally, since it belongs to our own day—represents suffering and not—as

with Henry VIII.—the infliction of suffering. It is a distinction of some importance to the persons whose lives are recorded, but immaterial from the point of view of "appeal" in the record. Marie Antoinette, for example, is as sure of a public as Nero or Judge Jeffreys. So also is the late Empress of Russia, of whom yet one more memoir has just appeared—"THE INTIMATE LIFE OF THE LAST TSARINA." By Princess Catherine Radziwill. Illustrated (Cassell; 12s. 6d.). This book, negatively introduced by its author as "neither an apology nor an indictment," may be described positively as an impartial study, combining sympathy with candour, and obviously based on inner knowledge of Court life. It attracts me more than any other book on the subject that I have seen, both by its tone of sincerity and soundness of judgment, and by its literary quality.

to the extreme south" (as Special Correspondent of the *Daily Express*), his "film" is on an extensive scale, and is packed with kaleidoscopic interest.

Although Mr. Greenwall has avoided politics, he gives us many facts with a political bearing, some of rather sinister import towards this country. "Hatred of England," he writes, "is so intense that I hardly know how to begin to tell the story of it." Another disquieting passage relating to warlike preparations states that Germany is building aeroplanes in Russia for Russian use. "There are also (we read) German-equipped and German-managed asphyxiating-gas factories. Of this I have absolute proof, and I am aware that my information is known to the War Offices of Europe. . . . Even now the majority of Russians believe that England is preparing to make a colony of Russia."

And what of the future of Russia? Mr. Greenwall quotes a question often put to him: "Why, if the people of Russia are not satisfied, do they not rebel against their Soviet masters?" His answer is: "But with what are they going to revolt? Pitchforks? They have nothing to revolt with. It is the man with the machine-gun who has the last and most effective answer. All the machine-guns are in the hands of those who are trusted implicitly by the Kremlin. I do not think for one moment that any sort of successful revolution in Russia is possible. . . . I find that the reason for the terrific and overwhelming power of the Kremlin is based on nothing more than terrorism."

In view of events in Palestine, it is particularly interesting to read what Mr. Greenwall has to say about the Jews in Russia. "One of the legends that have grown up about Russia," he writes, "is that the Bolshevik Revolution was the work of Jews, that Jews were responsible for the hideous scenes of massacre and wholesale murder which followed the upheaval. Nothing could be further from the truth. . . . Jews played a leading part in all pre-war Revolutionary movements because they were the most intelligent men and women, and natural leaders. When the great Revolution occurred, Jews were prominent as constructive leaders, but never as slayers. Many Jews were appointed Commissars, but to-day every one, without exception, has been removed. . . . The truth about the Russian Jews is that they are again being persecuted. . . . Jews in Russia have suffered recently because of their gratitude to Great Britain, which they have never concealed. Zionists more particularly have been persecuted and exiled."

Mention of Zionism brings me to a book which is frankly opposed to that movement, but in no way rancorous, and just now palpitates with topical interest. I refer to "THE ARAB'S PLACE IN THE SUN." By Richard Coke. With eight Illustrations and a Map (Thornton Butterworth; 21s.). This work is an admirably written record of the Arab achievement in the past (in Part I.)

and (in Part II) a statement of the Arab case in the present, appealing not only to statesmen but to public opinion. It is certainly a book to be read by everyone who would understand the Arab side of the dispute in Palestine, while not forgetting the Jewish. There is strong criticism of the Mandate policy in Syria and Palestine, while of Zionism the author says: "The net result has been a grave aggravation of the disease of religious faction. . . . Political mistakes have to be paid for. Unfortunately the bill will not be met by the framers of the Balfour Declaration and their Jewish friends in high quarters in London and New York, but by the unfortunate inhabitants of Palestine and, in emergency, by the ordinary British Tommy and the ordinary British taxpayer."

Mr. Coke concludes with an interesting account of the Young Arab movement towards a United Arabia, and a reasoned plea for British support, on grounds of imperial advantage. "The policy of running with the hare and hunting with the hounds (he contends) which has formed the main plank in the British programme for the Arab countries since the war, would have to be changed for something a little less crude and more statesmanlike. If you place various forces together in a confined space and encourage conflicting activities in them, the chances are that you will gain, sooner or later, a violent explosion." Palestine might be called a national home for prophets, but few of their predictions have been more literally fulfilled.

C. E. B.

To Our Readers and Photographers at Home and Abroad.

THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archaeological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive, also, photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, Inveresk House, 346, Strand, London, W.C.2.

"History," writes Princess Radziwill, summing-up, "will undoubtedly clear Alexandra Feodorovna of many a slander and many a calumny. It will give her, in the Russian cataclysm, the place to which she is entitled, and re-establish facts as they really were, not as they are represented by the imagination of her foes. She was a second Marie Antoinette without any of the qualities or the virility of mind of the daughter of Maria Theresa. But in her husband she had to do, not perhaps with a man endowed with the meekness of Louis XVI., but with one just as weak, and just as oblivious of the catastrophe that was going to submerge him." The Rasputin episode is treated at full length, and the interesting suggestion is made that, if the Russian Liberals had persuaded the Allies to buy his co-operation, from certain "backers" who controlled him, he might have averted the Revolution by inducing the Emperor, through the Empress, to grant constitutional government.

We approach the Russian scene from another point of view in "MIRRORS OF MOSCOW." By H. J. Greenwall. With thirty-two Photographs (Harrap; 10s. 6d.). Here the past is taken as past and the present pictured—with a slight touch of the sensational—as the writer saw it. "The object of this book," he says, "is to describe Russia, not to judge it. . . . I have introduced as little politics as possible; I have tried to show you a film of Russia, a film peopled with human beings." As he has "travelled the length of Russia from the extreme north

SCIENCE AS THE JEWELLER'S ALLY: BERLIN TESTS OF PEARLS AND PRECIOUS STONES.



AN OLIVINE CHRYSOLITH: A PHOTOGRAPH SHOWING SPOTS THAT DENOTE "POCKETS" OF LIQUID, OFTEN FOUND IN GENUINE STONES, ESPECIALLY SAPPHIRES, RUBIES, AND GARNETS.



A SYNTHETIC SAPPHIRE: A TEST PHOTOGRAPH SHOWING A REMARKABLE NUMBER OF AIR BUBBLES, USUALLY FOUND IN SYNTHETIC STONES.



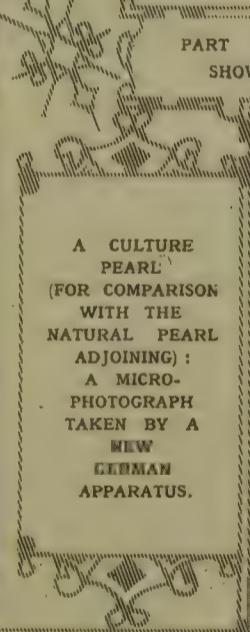
STRAIGHT AND ANGULAR STRIATIONS TYPICAL OF NATURAL STONES, ESPECIALLY SAPPHIRES AND RUBIES: A CONTRAST TO THE CURVED STRIATIONS OF SYNTHETIC STONES.



PART OF A SYNTHETIC RUBY: A MICRO-PHOTOGRAPHIC SLIDE SHOWING AIR BUBBLES AND STRONGLY MARKED STRIATIONS.



A NATURAL PEARL: A PHOTOGRAPH OBTAINED WITH A SPECIAL APPARATUS FOR BORED PEARLS, SUPPLEMENTARY TO THE MICROSCOPE.



A CULTURE PEARL (FOR COMPARISON WITH THE NATURAL PEARL ADJOINING): A MICRO-PHOTOGRAPH TAKEN BY A NEW GERMAN APPARATUS.



THE diamond-testing apparatus recently invented by Sir William Bragg and his son, Professor Bragg, has a German parallel in the "Brillantscope" (shown in one of our photographs), by means of which the stones illustrated in the other six photographs were tested. A descriptive note supplied with them states: "An Institute for testing pearls and precious stones by novel methods was established in Berlin under Professor Johnsen. Jewellers immediately began to avail themselves of this institution, which could tell them within a short time and at moderate cost what pearls and precious stones were worth, of what they were composed, how they were cut, and what kind of stones they were. Last year it became a Government establishment. The new instruments were invented by Professor Macken, Frankfurt-on-Main, and Professor Micher, Vienna, who, although working independently, produced the same invention almost simultaneously. Pearls are tested by electromagnet

and by microscope, and by a supplementary apparatus for pearls with bore-holes. The electromagnet is only reliable for round pearls. For examining precious stones, the 'Brillantscope,' a patented apparatus, is employed. It enables the jeweller to examine and compare brilliancy, break of colours, and different cuts, besides differences in radiance and quality. The working of the 'Brillantscope' is extremely simple. The stone is placed with the biggest facet on the horizontal glass plate of the apparatus. Then the electric lamp is switched on, and the 'brilliancy pattern' appears, which consists of white or coloured spots of light. The lighter and more rainbow-like, the bigger and more distinctly outlined, the more numerous and regular these spots are, the better is the stone. Mountain crystals, topazes, aquamarines, and white sapphires can be distinguished from a diamond by means of this ingenious apparatus, and also inferior diamonds from those of better quality."



THE "BRILLANTSCOPE": AN INVENTION OF PROFESSOR JOHNSEN, HEAD OF THE GERMAN INSTITUTE FOR TESTING PEARLS AND JEWELS.

The World of the Theatre.

By J. T. GREIN.

THREE GUILDS! — AFTER SALZBURG, CANTERBURY.

IT never rains but it pours! As I write there comes the news of three possible Theatre Guilds for London, all modelled on the principles of the New York institution which has become such a power in the States and recently scored a great success at the St. James's with Sil Vara's charming Viennese comedy, "Caprice," and gave us a taste of the finest form of American acting.

It is reported that Mr. Maurice Browne will be the prime mover of scheme No. 1, and that the Little Theatre may be its headquarters. At present Mr. Browne is *en route* to America, to witness the phenomenal vogue of "Journey's End" and its all-English company, so for the moment no particulars of the Guild's constitution are obtainable or settled. No. 2 is to be created with the aid of Mr. Basil Dean, who has, so we are told, plenty of new plays in his quiver—amongst others, one by Mr. Monckton Hoffe. Again, in this case, all is, so far, music of the future, but, as Mr. Dean is an old hand at the game of "subscription theatre"—was he not associated with Mr. Alec Rea in the establishment of the Play Box, which, for all its short existence, produced one or two remarkable works, English and foreign?—it is likely to materialise. Meanwhile, Mr. Malcolm Morley, who is now in sole control of Everyman, where recently he gave such a noteworthy performance of "The Father," is almost ready with his North London Guild, and is preparing an active campaign to start at the end of September, probably with Ibsen's "Enemy of the People"—himself in the famous part of Dr. Stockman. What costs thousands in the centre can be done with hundreds at Everyman, and, as Mr. Morley has already secured the best part of the capital needed, and the subscribers are coming in nicely, it is this scheme that will materialise first, and may, if supported, go further than Hampstead. For Mr. Morley wisely foresees that, however well patronised his performances at Everyman may be, the small capacity of the theatre warrants only a limited revenue, and it would be a great pity if, as in the past, "fine performances of fine plays" had but to live the life of a few weeks. So there is the possibility of an alliance with one of the central theatres, whereby Everyman will serve, as it were, as a forcing-house, and any play that makes its mark may be transferred to the West End. It seems a capital idea, and one that is likely to consolidate the position of the little Hampstead house. One has but to remember the experiments at the Arts Theatre, from "Young Woodley" onwards, which led to long London runs, to appreciate this method of "feeding" the Metropolis from *théâtres-à-côté*, a much safer proceeding than the "try-out" in the provinces, which all too often is misleading, and for a very good reason. The provinces are proud of superseding the Metropolis in *premières*, and all the stars are heroes to their audiences. The result often is that, given the preconceived welcome awaiting a new production at a provincial house, the manager often thinks he has caught a swan which, transferred to the less electric atmosphere of London, proves a goose of much less market (let alone artistic) value.

Apart from that, it is safer to secure a *clientèle* in Suburbia before risking the enormous expense of a London season. This was cogently proved a few years ago, when Mr. Robert Atkins started a fairly well-endowed Guild at the Royalty, and gave performances of plays of great quality—"The Dybbuk" amongst others—which were greatly appreciated by the *intelligentsia*, but, alas! all too soon drained the resources of the enterprise, because the general public, despite much praise and encouragement from the Press, would not turn up in sufficient numbers to make the two ends meet. Wherefore, given a small capital and the uncertainty as to whether a work of artistic merit will "draw," it is much better to use the small

scale as a touchstone and not to go further unless the box-office indicates that progress further afield is—to use Mr. Winston Churchill's *obiter dictum*—a "justifiable gamble." By this time Mr. Morley, who has now for two years guided the destinies of Everyman and, alone as well as in conjunction with Mr. Milton Rosmer, has produced more plays of value than a round half-dozen West End theatres, may be trusted to continue with a definite policy and to form a repertory of English and foreign work so interesting that Everyman should become a permanent "milestone" on the long road of theatrical enterprise—all too often tapping in the dark and imitating the late-lamented Mr. Micawber.

he is—there has been most modestly and humbly conceived this year at Canterbury something that, with the passage of time and experience, may have within it the possibility of becoming such a lodestar of dramatic worth in northern Europe as Salzburg already is in the centre of the Continent.

But here, for fear of misunderstanding, I must make it clear that absence from England prevented my being present in person at the recent Canterbury Festival, and that what I have to say is based on opinions already expressed by others, whose judgment I hold in highest respect, and who, though they are unanimous in describing the acting itself as decidedly amateurish, are nevertheless equally in accord as to

the wonderful impression created by these open-air performances of "Everyman" with the glorious front of the Cathedral as their background, and the unforgettable beauty of the Grail music, whose colour-harmonies seemed but a new incarnation of the light that fell, gold and roseate and healing blue, through the stained-glass windows.

For this is the magic and the lure by which Canterbury shall attract, in her old age, new thousands along the Pilgrims' Way of beauty. In her very stones is the stuff of drama; her spires are aspiration; her bells, undying hope, beneath whose swinging silver sound the footsteps of those who go about the business of the world of to-day. The natural and the traditional background is there; rich in history, in imagination, in achievement, in folly, and in fear. What more fitting setting could be found for a re-statement of dramatic values? I do not mean by this that if, as, I hope, the Canterbury Festival becomes a developed and perennial event, all the plays performed there need have a religious basis or even a "miracle" or "humanity" background. On the actual cathedral stage, or within its precincts, it would, of course, be inappropriate for anything but plays or pageants of such a nature to find a place.

But, apart from these, would it not be possible to build or to secure the use of a hall or theatre, in which modern plays, dramatic, romantic, poetic, could be performed by a specially trained and selected stock company of professional players whose repertory should be limited only by their qualifications? I could name more than one young producer of quality and vision who would jump at such an opportunity to forge a link in the endless chain that is drama. It is a fascinating picture thus conjured up—the presentation within the walls of this ancient city of the slow development of dramatic craft, from the primitive type of entertainment that beguiled the men and women of Thomas à Becket's day, to Ibsen, Bernard Shaw, Galsworthy—and even after these.

For I would have, as part and parcel of Canterbury's contribution to the world of the modern theatre, a prize offered each year for the best play by an unknown and hitherto unproduced author—the award to be made by actual voting of the public in the theatre itself. There should be no restrictions on the com-

petitors as to subject or method; but they should be allowed the privilege of selecting the company to perform their own play. The original choice of plays to be presented for competition would be in the hands of a small committee, since it would obviously be impossible actually to stage more than two or three of the entries submitted. Beyond this, the award would be entirely by popular vote. By these means it should be possible, within the limits of time and space, to make of this yearly Festival a vivid and moving picture of the past and the present, each interdependent on the other, as the life of the ancient city still stirs and smoulders in memory and building beneath the new thought and creations of to-day.



A FAMOUS FILM ACTOR AND A FAMOUS STAGE ACTRESS UNITE THEIR TALENTS IN A "TALKIE" FILM: M. ADOLPHE MENJOU AND MISS FAY COMPTON AS PAUL DE REMY, THE PHILANDERING PIANIST, AND HIS TOLERANT WIFE, IN "FASHIONS IN LOVE," AT THE PLAZA.

The new Paramount talking-picture, "Fashions in Love," recently produced at the Plaza Theatre, is notable for the association of an actor (M. Adolphe Menjou) whose reputation belongs entirely to the films, and an actress (Miss Fay Compton) who, though not new to the films, is, of course, primarily a celebrity of the regular stage. Together, they give distinction and finish to the tale of a famous pianist's philanderings which has been called

"the first genuine comedy" the screen has given us.

It is a far cry from the great Opera House at Salzburg—designed and vitalised by the creative genius of one giant mind; equipped with all that modern technique can imagine or desire—to the stark simplicity of an open-air stage erected before the grey façade of an English cathedral, where pigeons wheel and circle unhindered and sudden scurries of summer wind make soft fluttering among the robes of the players. Yet, wonderful in concept and execution as Reinhardt's Salzburg Festival is, set in the mountain town whose streets, for these festal days, are thronged by representatives of nearly all the nations of the world—incomparable technician and poet, artist and supreme craftsman, wizard of words and gesture, as

THE CHAMELEON'S LIGHTNING TONGUE AT WORK.

REMARKABLE "ACTION" PHOTOGRAPHS.



CALCULATING THE RANGE WITH HIS DOME-LIKE, ROTATING EYE: A BOMBAY CHAMELEON ("OUR 'ERB") OBSERVING A GRASSHOPPER OFFERED FOR HIS CONSUMPTION.



HAVING ACCURATELY GAUGED THE DISTANCE, HE PREPARES TO SHOOT: THE CHAMELEON POISED FOR ACTION, WITH OPEN MOUTH, SHOWING THE THICK, VISCID TIP OF HIS TONGUE.



THE MOMENT OF "FIRING" SNAPPED BY THE CAMERA: THE CHAMELEON'S LONG TONGUE, SHOT OUT WITH LIGHTNING RAPIDITY, CATCHES THE PROFFERED MORSEL.



THE MOMENT OF "RECOIL": THE CHAMELEON (BALANCED BY AN EXTRA CURL OF HIS TAIL) WITHDRAWS HIS TONGUE WITH THE CAPTURED PREY ADHERING TO THE TIP.



A STAGE FURTHER: THE TIP OF THE TONGUE DISAPPEARING WITH GRASSHOPPER ATTACHED, SHOWING ALSO THE USE OF THE PREHENSILE TAIL.



THE CONCLUSION OF THE WHOLE MATTER: "OUR 'ERB'S" CAVERNOUS JAWS CLOSING ON HIS VICTIM ("GIVE HIM LEAVE: HE IS A KIND OF CHAMELEON!")

These remarkable action photographs, taken at a speed of 1/550th of a second, come from Mr. Salim A. Ali, Assistant Curator of the Bombay Natural History Society, and show the Society's pet chameleon (named "Our 'Erb") "earning his daily bread." "This queer and antediluvian-looking lizard (writes Mr. Ali) belongs to the family *Chamaeleontidae*, of Africa and Madagascar. It has a skin of granular texture, curious grasping feet with two toes forward and two back, and a long prehensile tail. Its grotesque aspect is heightened by the skin-covered, dome-like eyes, with a tiny pin-hole aperture at their apex. They work in 'ball-and-socket' fashion, and can be rotated to focus independently of each other on any object in front, behind, above, or below. The long, telescopic projectile tongue, surmounted at its tip by a viscid, club-shaped swelling, enables the creature to capture its prey. *Chamaeleon calcaratus*, the only species in India, is often overlooked on account of its exclusively arboreal habits, and its remarkable power of colour change, which renders it inconspicuous in its environment. It progresses

with a slow and deliberate 'hand-over-hand' movement, and is a past-master at the science of range-finding. When within striking distance of a grasshopper or other insect, the tongue is shot out with lightning rapidity, and before the victim is aware of his danger he disappears into the cavernous jaws. It is edifying to watch the deliberation with which 'Our 'Erb' will pause to estimate the distance of an insect held away from him, and how he will crane his neck or take a step forward when the distance seems too great. Insects held eight inches away (the length of the animal's own body excluding the tail) are easily reached. When not in use, the tongue is neatly stowed away on the floor of the mouth."



A GOOD-HUMOURED Midland correspondent takes me severely to task for what he considers the neglect of English Pottery in these pages. He is unable to understand why, when Staffordshire has been producing fine things for so long, it is necessary to illustrate foreign productions—that, at any rate, is the gist of his letter. One can only reply that in any talk about music, for example, it is difficult to avoid all reference to Beethoven and Mozart, and that one or two great painters of the calibre of, shall we say, Tintoretto and Velasquez made a modest little niche for themselves before Thomas Gainsborough started to scroll about the lanes of Suffolk with a sketch-book. Moreover, neither Sophocles nor Horace, poor fellows, had the inestimable privilege



FIG. 1. "THE VICAR AND MOSES": A TYPICAL EXAMPLE OF ENGLISH HUMOUR EXPRESSED IN POTTERY.

(ABOUT 1750.)

of writing in the English tongue. The world, in short, is full of a vast number of interesting and beautiful things, and there is really no particular reason why one should confine oneself to objects made in one little corner of it, even though that corner still supplies the civilised globe with crockery.

Here, however, is some pottery which could scarcely be more thoroughly English. Even if its inspiration in some cases is from abroad, the original conception is translated, as it were, into the Staffordshire dialect with such completeness that we can say with confidence no other soil could have produced these figures.

They are the work of the two Ralph Woods, father and son. Ralph Wood senior was born in 1715, his son in 1748. These men are known purely for their figure-work, and, like half-a-dozen other considerable personalities of the period, were until comparatively recent years disregarded by collectors. There was one indubitably great potter in England in the eighteenth century, and, until just before the war, his reputation obscured that of all his contemporaries—so much so that even to-day the name of Josiah Wedgwood is familiar to everyone, while the Wood family, Whieldon, and the rest are only known to the comparatively few. Genius, in short—that much-abused word can surely be applied to Wedgwood—gained immediate and lasting recognition, while talent, as exemplified in the life of the Wood family, had to wait a century and a half before it was properly appreciated. Not that the Woods were failures—they were not: they were both

A PAGE FOR COLLECTORS : THE TWO RALPH WOODS.

By FRANK DAVIS.

successful and prosperous, and closely allied with Wedgwood himself. They were merely minor prophets by comparison.

Their figures are of pleasant, but not too refined pottery, decorated with glazes coloured

with metallic oxides, mainly in low-toned buffs, greens, browns, and blues. They were quite frankly produced as cheap substitutes for similar figures in porcelain. This does not apply to amusing pieces like "The Vicar and Moses" (Fig. 1), the date of which is about 1750; this is obviously fashioned by the aid of that robust humour we quite rightly claim to be our peculiar gift: it owes nothing whatever to Continental importations. The parson is asleep, and the clerk is giving the blessing; it is as English as "Tristram Shandy," and, if one can compare two things so dissimilar, seems to have been equally popular.

Fig. 5, the Toby jug, is the most usual type; once again it is scarcely necessary to point out that Staffordshire only, and peasant Staffordshire at that, could have conceived this thoroughly characteristic eighteenth-century product. All collectors want a Toby jug, which accounts for the crop of very poor fakes that are still being turned out; I am in a minority of one in being unable to "enthuse" over these objects, though they may be both rare and desirable.

Figs. 2 and 3, the Goat and Sheep, are good examples of Wood animal figures: these two particular models figure in a long account sent in to Josiah and Thomas Wedgwood in 1783. It is obvious that, when the great factory at Etruria was fully occupied with

The Woods were the first English potters to mark their work with their names. Many pieces are unmarked, but the majority are either impressed "R. Wood," or "Ra. Wood, Burslem." There is no absolute certainty, but it is conjectured that the



FIGS. 2 AND 3. GOOD EXAMPLES OF ANIMAL FIGURES MADE BY THE WOODS AND SOLD BY THEM TO WEDGWOOD IN 1783: A GOAT AND A SHEEP.

former mark is that of Ralph Wood senior, while the latter is the signature of his son. On the whole, their work can be easily identified by the following characteristics. The eyes and mouth are always rather full and the models fairly plump; occasionally the glaze is faulty, as if the brush had failed to apply it evenly in the process of painting; there is quite often a complete absence of glaze beneath the base; and, finally, the colours are always subdued and never garish. It is this last point which constitutes the real charm of these figures. Fig. 4 shows three typical Ralph Wood figures.

Their thoroughly native character has been emphasised already. At the same time, it must be pointed out that Ralph Wood senior undoubtedly availed himself to some extent of the services of a rather mysterious Frenchman named Voyer, who was said by Wedgwood to be able to work "much more effectually than all the potters in the country put together." It is not possible, however, to say just how much Wood owed to this very competent but not very satisfactory workman.

Voyer seems to have suffered from a temperament. We know very little about him, but what we do know is not greatly to his advantage. Wedgwood employed him at the then high wage of £1 16s. a week, and, it is said, found him in the workshop not too sober, and modelling a figure from a girl who was the daughter of his own coachman. Wedgwood announced that a highly-paid craftsman ought not to drink or waste his time on obscene nudities instead of studying classical designs. Voyer very justly retorted that an artist must go to Nature and not to Italian drawings, but this did not save him from the loss of his job, a flogging, and three months' imprisonment. If this story is true, it is difficult to avoid sympathising with the scapegrace artist; at the same time, by implication, it throws a vivid light upon the severe standards of conduct demanded by the steady, hard-working community of 18th-century Staffordshire potters, of which the two Woods were highly respected members.



FIG. 4. THREE TYPICAL RALPH WOOD FIGURES: EXAMPLES OF A THOROUGHLY ENGLISH TYPE OF POTTERY, WHOSE CHIEF CHARM IS A SUBDUED AND NEVER GARISH COLOURING.

All Illustrations on this Page by Courtesy of Messrs. Stoner and Evans.

other work, Wedgwood did not hesitate to buy from his friends and rivals. Here is the extract—

12 Goats - - - rod. apiece - - 10 0
12 Sheep and Rams - rod. apiece - - 10 0

The most expensive items are 12 George and Dragons at 2s. apiece, and 1 pair Neptune and Venus Gilt, 2s. 6d. Stags white spotted are 9d., and Sailors Lasses 5d. Apollos cost 1d., and Apollos Gilt, 3d.

These are, of course, trade prices; but, even so, retail prices could hardly be more than double at the very most. The whole account comes to just over £10, from which is deducted a discount of 10 per cent.



FIG. 5. AN EIGHTEENTH-CENTURY TOBY JUG MADE BY THE WOODS: A CHARACTERISTIC PRODUCT OF PEASANT STAFFORDSHIRE.

RINGS OF "HIGH RESPECT AND RICH VALIDITY": SOME HISTORIC EXAMPLES.



A TYPE MENTIONED BY SHAKESPEARE: A "DEATH'S HEAD" WEDDING RING OF GOLD AND WHITE ENAMEL, DATING FROM ABOUT 1600 A.D. (DIAMETER, .9 IN.)

This wedding or fede-ring, with a death's head and two skeletons above and clasped hands below, is probably Southern German work. It was formerly in the Tarnóczy Collection. The above specimen illustrates the curious reference in "The Merchant of Venice," I., 2, where Portia says: "I had rather to be married to a death's head with a bone in his mouth, than to either of these."



A RING WITH WHICH A DOGE OF VENICE "ESPoused THE SEA" IN THE TRADITIONAL CEREMONY: A FIFTEENTH-CENTURY SPECIMEN. (HEIGHT, 1.8 IN.; WEIGHT, 901 GRAINS.)

The ceremony of espousing the sea with a ring, a symbol of perpetual dominion over the Adriatic, was performed with great pomp annually on Ascension Day, from at least the middle of the thirteenth century (the earliest literary evidence), till the year 1797. The unofficial finale of the celebration, of course, was always the exasperated attempts of mariners and fishermen to get the precious ring.



WE illustrate here some very interesting examples of historic rings from the Dreyfus-Koch Collection at Berlin, by courtesy of the Curator, Herr Roland Jaeger. It should be pointed out that some of them have been enlarged, photographically, in order

[Continued in Box 2.]



NEITHER A PREHISTORIC NOR A VIKING WORK, BUT WEST AFRICAN! A SPECIMEN OF THE HIGHLY-DEVELOPED GOLD-SMITH'S ART OF ASHANTI. (HEIGHT, 1.3 IN.)

The whole ring is cast in one piece. The elaborate process of founding is described in detail by the English missionary Bowdich, who lived at the beginning of the nineteenth century.



AN EGYPTIAN AMULET RING, WITH A BUST OF ISIS-HATHOR, USED AS A CHARM IN CHILDBIRTH: A UNIQUE EXAMPLE OF THE SECOND THIRD CENTURY A.D.

This Egyptian amulet ring was used as a specific for a happy and easy childbirth, together with other charms. The bust represents the goddess Isis-Hathor. The height of the chapel is 2 in. A detailed treatise on this ring will be found in the "Jahrbuch des Deutschen Archäol Institutes."



THE HEAVIEST ROMAN SILVER RING KNOWN (OF ABOUT 100-120 A.D.), FOUND AT AQUILEIA. (WEIGHT, 2327 GRAINS; DIAMETER, 1.7 IN.); AND A COGNATE DRAWING.

On seeing this ring, one can perfectly comprehend the derisive attitude of contemporary satirists—Martial, for example, suggesting that such a weight was more suitable for the leg than for the finger; while Juvenal refers to "summer rings," so comfortable in hot weather! A similar ring of rock-crystal has already been reproduced by Montfaucon, in "L'Antiquité Expliquée"; another is to be found in the Museum at Vienna.

to bring out the details of their design. "The finger ring," writes Herr Jaeger, "is perhaps the most individual of all personal ornaments; it is, at any rate, the most interesting; for, more than any other, it has at all times been associated with ceremonies as well as with daily life. It is not a mere ornament. As a signet ring and as a mark of rank not less essential than a shield; as a betrothal ring a valid pledge; often a charm or an amulet for special occasions, and at all times the gift of the lover, this ornament brings back to us the various phases of past ages—their language, their desires, their beliefs and superstitions, their pride, their vanities, their great official ceremonies, and, last, but surely not least, the art and

[Continued in Box 3.]



THE ONLY REAL "FISHERMAN'S RING"; BESIDES THOSE IN THE VATICAN: THAT OF POPE PIUS IX. (1846-1878). (LENGTH OF BEZEL, 1.4 IN.; WEIGHT, 579 GRAINS)—SEVERAL VIEWS OF THE SAME RING.

This was published in 1866 by Mr. E. Waterton in "Archæologia," Vol. XL. The *annulus piscatoris* (which was first mentioned in the year 1265) was then a prominent symbol of the Papal power and former seal of the Briefs, ceremonially broken after the Pope's death.

³
craftsmanship of their goldsmiths. The above quotation (under the death's head ring) from "The Merchant of Venice," recalls that a ring forms an important feature of the plot in another of Shakespeare's plays—"All's Well That Ends Well," where Diana Capulet says: "O, behold this ring. Whose high respect and rich validity Did lack a parallel." We mention this passage in order to indicate the source of the allusion in our heading.

The Way of the World Through Women's Eyes.

By "MILLAMANT."

Women Who Have Added to the World's Knowledge.

A correspondent in Washington has sent me the bulletin of the Society of Woman Geographers, and, after reading it, I feel more deeply impressed than ever by the amazing achievements of modern woman, for this organisation possesses a large number of "active members," in spite of the fact that no women are eligible for the title unless they have to their credit "distinctive work whereby they have added something to the world's store of knowledge concerning the countries in which they have travelled"—a stipulation which must make the society one of the most exclusive in the world. The "Woman Geographers" was founded in 1925, as a medium of contact between women engaged in geographical work and its allied sciences, and has a membership drawn from twenty-eight countries. Its bulletin gives a fascinating résumé of the activities of its members, which are as varied as they are impressive.

Mrs. Delia Akeley, author, lecturer, and specialist on African aborigines, for instance, has made various trips through the Dark Continent, and the fruits of her last expedition, in the form of a natural history collection, are assembled in the Brooklyn Museum. She also made a notable collection of African curios which was purchased by the Newark Museum (in the United States), and was evidently a sound investment on the part of that institution, as it has doubled the school attendance to the museum.

Therese O. Deming (Mrs. Edwin Willard Deming) is a specialist in natives nearer to her hand, for she has turned her attention to North American Indians, and is now doing research work for a new book of American folklore which should be extremely interesting. Miss Densmore is another expert who is occupied on the same lines, and is now collecting and transcribing 1700 Indian songs obtained from various

tribes—a fascinating work, as may be imagined, for the North American Indian music, like that of other ancient races, is remarkable for the unusual intervals, and chords used.

The Lady Who Gave Her Name to a Frog.

Flowers are often called after women, and countless roses perpetuate the names of keen gardeners, while "Mrs. Grey" will continue to die whenever big game hunters feel inclined to shoot the little antelope which was honoured by this designation; but Mrs. G. Kingsley Noble—who is known as Ruth Crosby Noble in connection with her zoological work—is probably the only woman in the world who has a frog named after her! She is a well-known

WITH PATTERNED SHOES TO MATCH HER FROCK: THE HON. MRS. HENRY MOND AT THE DEAUVILLE RACES.

Striking shoes in black and white add a distinctive finishing touch to this attractive racing ensemble worn by Mrs. Henry Mond. The embroidered cuffs on the coat matching the collar of the frock are also very effective. Mrs. Mond is entertaining for the Schneider Cup this week-end.

author and lecturer, and is an expert on tree frogs, so when she discovered a new variety it was named *Elertherodactylus Ruthae* in her honour.

I have only quoted the achievements of one or two of the active members of the Woman Geographers, but the whole list of their work makes fascinating reading, and it is interesting to know that a number of British experts are included among the corresponding members, for Elinor Mordaunt, novelist and

traveller; Lady Hosie; Lady Petrie, the wife of Professor Sir Flinders Petrie, the Egyptologist; and Cora Gordon—who, with her husband, Jan Gordon, has written so many travel books—are all scheduled as having added to the world's store of knowledge.

NOTABLE WOMEN IN NOTABLE FROCKS.



AN ORIGINAL JUMPER-CUM-COAT: A NEW IDEA FOR A SMART SPORTS SUIT AT THE DEVON AND EXETER STEEPLECHASES.

Mrs. Aldridge is seen here wearing a delightful sports ensemble introducing a combined jumper-coat, which is very smart, with collar and cuffs matching the blouse beneath. The skirt is flared instead of pleated, another unusual note.

faced with other tiresome problems! Where to live is one of them, for, though bachelor flats at comparatively moderate prices may be found all over London—and landladies are ready to wait on "gentlemen lodgers" hand and foot, without a murmur—the woman of moderate independent means is often at a loss to know where to find comfort without enormous expense. A new society has now arisen to deal with this question, and sets itself to the business of buying houses and converting them into flats for the benefit of professional and wage-earning women. There are now nearly two hundred and fifty flats at the disposal of the members, all in good residential neighbourhoods, and with rents ranging from £25 per room per annum. Members have to invest a minimum of £50, but a dividend of five to six per cent. is paid on this, so no one can say that flat-making is not a paying business!

There are no restrictions in the leases of these flats other than those present in any ordinary agreement, so the "hostel flavour" is entirely absent, and the arrangement is of a definitely business kind.

Lady Cynthia Mosley, the beautiful Labour Member and daughter of the late Lord Curzon, and Lady Emmott, one of the pioneers of all feminine movements, are both interested in this society, and many well-known women who are not "tenant-members" have invested in it in order that this excellent work may be extended by the conversion of more houses into flats. Any investor who puts up a certain sum can nominate a tenant, who need not, in that case, make any investment herself.

Flats for Bachelor Women.

The awful possibility of becoming an "old maid" does not alarm the present-day girl very seriously, for the spinster hostess is a popular and recognised figure in modern society. Professional women have brilliantly overcome the lack of social dignity which spinsterhood once carried with it; but they are

Racing—a Serious Feminine Study.

outlook of women racers in recent years. Long ago the majority of feminine creatures who attended the different meetings were attracted chiefly by the "social outing" which they offered. To-day Ascot is practically the only fixture which is patronised by people who think that it is a bore to have to look at the horses, and have no idea of the meaning of the word "form." Next week sees society assemble at Doncaster for the last of the classics, as the St. Leger is run on the 11th, and the Yearling Sales, which take place before and after each of the four days' racing, will interest as many women as they do men.

Princess Mary is one of the most genuine of racing enthusiasts, and is an excellent judge of a horse; while Lady Meux's well-known daughters—Lady Stanley, Lady Hillingdon, Lady de Trafford, and Lady Blandford—are all experts whose opinion of racing matters must be regarded as worth hearing. They are also capable of "reading a race" with any man, a feat which not only requires considerable quickness of brain and eyesight, but so thorough a knowledge of the colours of the various owners that each horse can be distinguished without effort. Lady Carnarvon and her sister-in-law, Lady Evelyn Beauchamp, are also "turf" experts; and Lord Southampton's second daughter, Mrs. Vandy Beatty, who is the wife of a trainer, is not only an expert judge of a horse, but often gives a hand in Major Beatty's office with the "clerkling" side of the training business, which is extremely complicated.

A RODIER SCARF AND SEVERELY TAILORED SUIT: MISS CONSTANCE RUMBOLD AT NORTH BERWICK.

The tailored severity of this perfectly-cut cardigan suit, in the fashionable speckled tweed, is softened by a boldly patterned Rodier scarf in vivid colourings. Miss Rumbold, the wearer, is the daughter of Sir Horace Rumbold, Ambassador to Germany, and is well known in diplomatic circles.



THE BLOUSE RETURNS FOR FASHIONABLE OCCASIONS: LADY EVELYN BEAUCHAMP AND THE COUNTESS OF CARNARVON AT THE HURST PARK RACES.

There is no longer any doubt that the tuck-in blouse has returned to favour amongst well-dressed racegoers. Lady Evelyn Beauchamp and the Countess of Carnarvon showed their approval of the vogue at the Hurst Park Races.



SOUTHWARDS AFTER SUMMER.

* * *

Intending visitors to South Africa are cordially invited to consult the London Bureau of the Tourist and Travel Department of the South African Government Railways, which offers the following facilities:—

Reduced Rail Fares—all the year round—for minimum parties of four adults booking and travelling together. Information and advice concerning interesting and enjoyable tours and holiday resorts in South Africa.

Inclusive tours planned for parties or individuals, and tickets issued to cover any of these services:

Steamer fares.	Motor sight-seeing tours.
Rail fares.	Meals, etc., on trains.
Insurance of Persons and Baggage.	Sleeping accommodation on trains.
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STRESEMANN'S CHARACTER AND CAREER.—(Con. from p. 404)

used other methods, and it appears that his means were the more fitting. Above all, however, it was time—three years having passed—which justified the policy of fulfilment. In the hundred days of his Chancellorship he prevented a threatened civil war by stabilising the mark, and by this step made it possible for America, which meanwhile had become more neutral-minded than the countries most immediately concerned, to take up the problem of Germany's annual reparations payments. The Dawes Plan became possible only when the German currency, which had entirely lost its value during the passive resistance in the Ruhr, had again been stabilised. All this could be achieved only by recognising the Treaty and repeating: "We shall pay." Because of those words Rathenau had been murdered. Rathenau's opponent, Stresemann, spoke them later, and with much greater success.

At this later time, too, the policy was neither easy nor without danger. "Whoever opposes the Dawes Plan mobilises one of the greatest world Powers against himself," said Stresemann, and when, in the Reichstag, a Nationalist cried out at him that he was making a splendid defence for the enemy, Stresemann, the composed and elegant debater, lost patience and judgment and shouted "In-famous!" at his interrupter. For the first time in seventeen years in the Reichstag he found himself called to order—an event of which he can, of course, be proud. But for a long time after that he was guarded by police whenever he went out.

When Stresemann had answered France's first threatening demand for reparations, his response to her next demand, for security, was almost fore-ordained. It had been recognised earlier that only a solvent Germany could pay, and that the economic interests of all the States concerned were interwoven. Now people began to understand that the States bordering on the Rhine were much too closely associated, even politically, to be able to live there peacefully without a definite agreement.

Here begins Stresemann's personal and historic service to Germany. Up to that time he had made clever moves which were instinctive. Now he began to force himself, for the sake of the Fatherland, to play a part in European politics. It was neither pacifist nor philosopher who went forth to negotiate the Rhine pact; on the contrary, he was attacked by the pacifists, who at first could not follow his thoughts, and were justified in questioning his motives. In the spring of 1925 he began to work for the future of Europe with a most clever note to France, a note supported, perhaps even instigated, by Lord d'Abernon, the English Ambassador in Berlin; and in the autumn at Locarno he achieved far more than a mere treaty. "No country has been taken advantage of at Locarno, and none has triumphed," said Chamberlain. The leaders of the four nations met, and came to know one another not merely as equals but as friends.

But the new Germany was so ill-prepared for all this that Stresemann and his suite had to leave for Locarno

[Continued in column 3.]

**CHESS.**

CONDUCTED BY ERNEST IRVING.

SOLUTION OF GAME PROBLEM No. XXVIII.

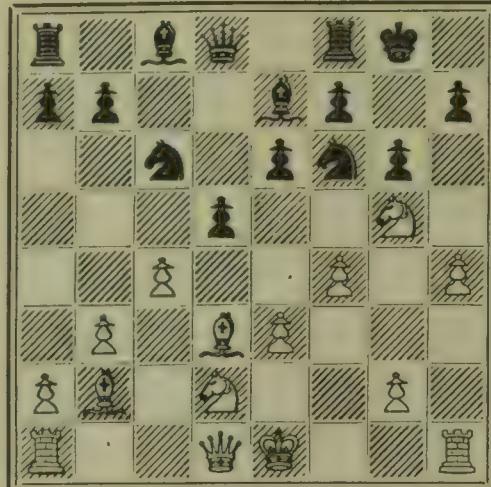
[1k3r2; pb3pr; ip6; 3P4; 2R4p; 2QrpqP; PP4S1; 2R4K. Black to move.]

Black should have played (instead of RB7) BxP, winning easily. He did, however, play RB7; when White should have continued: 1. RKKt4!, QxPch; 2. KKT1, and if 2. — QxR; then 3. QxPch, KRR1; 4. QQ8ch, DB1; 5. RxBch, KKT2; 6. RKKt8ch, KR3; 7. RxBch! PxR; 8. QR8ch, KKT4; 9. QB6ch, KR4; 10. PKt4ch!, QxP; 11. QKt8ch, with a perpetual check; or he might risk 5. QxPch, QxQ; 6. RxBch, KKT2; 7. RKKt8 (7. KtxKP, RxB; 8. RBz only draws), with slight winning chances.

The moral of this is "while there's life there's hope," and the new British Champion, Mir Sultan Khan, evidently remembered this tag, when he stuck to a dead-lose game against Winter, hoping for a miracle—which happened!!

GAME PROBLEM No. XXX.

BLACK (15 pieces).



WHITE (15 pieces.)

[In Forsyth Notation: r1bqrk1; pp2bp1; 2s1ps1; 3p2S1; 2P2PrP; 1P1BP3; P1B1S2P1; R2QK2R.]

The above position occurred in one of eight games played simultaneously by the Chess Editor. It was Black's turn to move; he had 34 moves to choose from, and he obligingly chose the worst. What was it?

SOLUTION OF PROBLEM No. 4052.—(NORRIS EASTER, BANSTEAD.) [rb1s2r2; 3Q2Pb; p2p4; 3k1S2; 1P1B1R1P1; 1P1PKP2q; 3s2p1; 3S4.—In two moves.]

Keymove—BB6 [Bd4—f6], threat RQ4.

If 1. — BxKtch, 2. RxP; if 1. — QxPch, 2. QKt×Q; if 1. — RxPch; 2. QKt×R; if 1. — KtK3, 2. QKt7; if 1. — KtB3, 2. QB7; if 1. — BR2, 2. QxP; if 1. — KtKt6, 2. PB4; if 1. — KtB6, 2. PK4. Our solvers, with one exception, seem to have enjoyed this problem, appreciating the symmetrical self-blocks, self-interferences, and cross-checks with symmetrical mates to correspond. There is a near try by RK4, only defeated by RKh1; but only two fell into this trap, the correct key not being very difficult to find.

THE CARLSBAD VICTOR.

Aaron Niemzowitch, by his victory in the strong Carlsbad Tournament, has consolidated his position in the front rank of living chessmasters, and any list of the world's six best players must include his name. It is true that he had only the barest margin over Capablanca and Spielman, but the quality of his achievement should be measured by the general strength of the opposition, and as the beaten players include such first-rate masters as Rubinstein, Vidmar, Bogoljubow, Grünfeld, Maroczy, Tartakower, and Sämisch, it is clear that when "World's Championships" are discussed, Niemzowitch must come into the reckoning. While belonging to the modern school, he has a strongly individual style, powerful and original, with a sort of stark angularity which has been criticised by the classicists as ugly. He is forever experimenting with new subtleties in the openings, and discovering new veins of ore in old and abandoned workings, and exploits any positional advantage thereby obtained with heavy-handed and unerring ruthlessness. His best form may be reserved for a single-handed match, as he is a very nervous man, easily unsettled by the bustle and distraction of a large gathering, and with a strong aversion to the tobacco-smoke which so largely displaces oxygen in the atmosphere of Chess Congresses. Born at Riga in 1887, he now resides at Copenhagen, and the uplift in Danish chess, of which he has been the instrument, should ensure him adequate backing should he challenge Dr. Alekhin, another expatriated Russian, for the championship of the world.

[Continued.]

from a railroad station which was barred to the public, and at an unexpected hour. On his return he read in a Nationalist paper that he was worse than a highway murderer. Stresemann accustomed the Germans to sit in the League of Nations, a step for which a few of us outsiders, despite the scorn of our countrymen, had been fighting from the beginning of 1918, a step which Rathenau had recommended in 1921. Only now, as a result of this fortunate chain of events, has Stresemann become European.

But it is merely interesting, and not very important, whether what is right is done because of an inner vision, or whether understanding follows after the event. The important thing is that the right thing be done, and that is Stresemann's great service to Europe.

The appeal which the great monthly magazine *Britannia and Eve* makes to all—men and women alike—is more than usually varied in the richly-stocked September issue. The personal note is given in a series of arresting articles. Emil Ludwig, most enterprising of modern biographers, contributes the first instalment of an intensely interesting study of Michael Angelo, the Colossus of Art. Modern affairs are dealt with in articles by Lord Birkenhead, on "These Eventful Weeks," and by Evelyn Graham, official biographer of the Queen of Spain, who has an intimate pen-picture of her Majesty from facts and details given to him in person at a special audience at the Royal Palace in Madrid. Lady Cynthia Asquith laments that men have not sufficient moral courage to deviate from the narrow path of conformity in their dress. Short stories by Dorothy Black, Christine Jope-Slade, and others, complete a treasure-house of good reading.

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THE CHRONICLE OF THE CAR.

"UNDER £500"—THE CROSSLEY.

DURING a discussion of the probabilities of prices being slightly raised for next year, it was pointed out to me by one very enthusiastic owner-driver that there is always, in every year, one price-class with a very small choice in it. His particular complaint at that moment was that he could not find the type of six-cylinder car he wanted at between £350 and £400, although one would have imagined that there were any number of them to be had. Looking back over old price-lists for the last half-dozen years, I was rather inclined to agree with him, but I was also able to point out that, in nearly every instance, there was at least one price-class in which you got good value and a wide choice.

High Quality for Moderate Prices. We have learned, and quite rightly, during the past few years, to expect quite a good deal for our money, and, generally speaking, we can buy cars to-day of a design and performance, equipment and coachwork, which would have cost about twice as much in 1924—if they could be obtained at all. For a comparatively moderate sum we can buy really well-designed six-cylinder engines mounted on really robust chassis with plenty of room; real family travelling carriages of a practical sort. In almost every respect they compare favourably with their much dearer predecessors, and in some respects are greatly their superiors. They are cars which give long and faithful service, and, although it is not perhaps remarkable, in all events very useful performances.

Cars to be Proud of. Their design is practical and thoroughly up-to-date, they are usually very good-looking, and, in short, are cars in which we take considerable pride of possession. A car of this class which I found particularly interesting is the new six-cylinder 15-h.p. Crossley, which sells, with saloon body, at £498. Considering the very obvious quality of this car, not

only as regards the engine and its performance, but also as regards the comfort and general turn-out of the coachwork, I have no hesitation in putting this new model down as one of the best examples of value for money among British productions.

A Lively Family Car.

The main features of the engine and chassis are practically identical with those of the 2-litre model, but the performance is of a different degree. This is not intended to be a fast touring car, but rather a lively family car in which you can keep up an excellent average over long distances without having to press the engine to its limit—which is about sixty miles an hour—and without experiencing any fatigue. It is comfortable throughout in the best sense of the word—comfortable to be driven in and comfortable to drive. It is a good-sized car, the measurement of the wheel-base being 10 ft. 3 in., and that of the track 4 ft. 8 in. It is officially a five-seater, and it is certainly true that the back seat will hold three average-sized adults, but if only four people occupy it there is just that extra amount of room sideways and lengthways which makes for real comfort. The frame of the new Crossley is a fine piece of work of very deep section. It is the kind of frame that you will find in cars whose lives are apt to be what is sometimes known as terms of hard labour.

Its Excellent Finish.

The four-speed gear-box has average ratios—first, 19 to 1; second, 12.6 to 1; third, 7.95 to 1; and fourth, 5 to 1—from which it will be gathered that the engine has ample power. This engine is beautifully finished, as is usual in cars of this make, and only a very few others. Overhead valves of the push-rod and rocker type are used, the ball and hook being 65 by 100 and the tax h.p. 16. Everything about the engine is accessibly mounted, and I was relieved to see that the oil-filter, which is fitted in front of the clutch-casing, can be detached and withdrawn for cleaning with less trouble than is required for taking out a sparking-plug. I cannot imagine why this

essential of good design should be so often overlooked. A rather unexpected feature is ignition by magneto. This item, which is a Scintilla, is driven with the magneto in tandem by a chain, the slack of which can easily be taken up through half-time gear-casing. A hot-spot is provided for the carburettor from the exhaust manifold.

A Cruising Speed of Forty.

Although, as I said, this is not a fast car as the term is used to-day, its performance is thoroughly lively. It has an easy cruising speed of between thirty-eight and forty-two miles an hour; its third speed provides very good acceleration; and its second should deal with almost any main road gradient. From a standing start on a gradient of about one in twelve, the car picked up on a fairly long climb, against the collar all the way, to the climax of the gradient, which is one in seven, the speed rising to thirty miles an hour at one point and dropping at the crest to twenty-three. This was a decidedly good performance.

The car rides very easily, having excellent suspension, but as the engine has very little notable period at any time, and its valve gear is unusually quiet, it will be understood why the word "comfort" is again repeated. I would suggest that a larger wheel were fitted, which would tend slightly to improve the steering. The latter is steady and light as it is, but a large wheel, to my mind, is always preferable.

This very pleasant car could be improved—has very likely already been improved—in two ways. The foot-operated brake-set might come into action a little more readily. It is efficient enough when in full application, but that application might be lighter. No vacuum assistance is used—a device on which makers seem pretty well equally divided in their views. The other point which needs attention is the gear-lever, which, in the car I drove, was too far away for comfort. The general turn-out of the car is very good; the various instruments of good quality, and their mounting on the dashboard neatly carried out. Excellent value, I should say, at £498.—JOHN PRIOLEAU.



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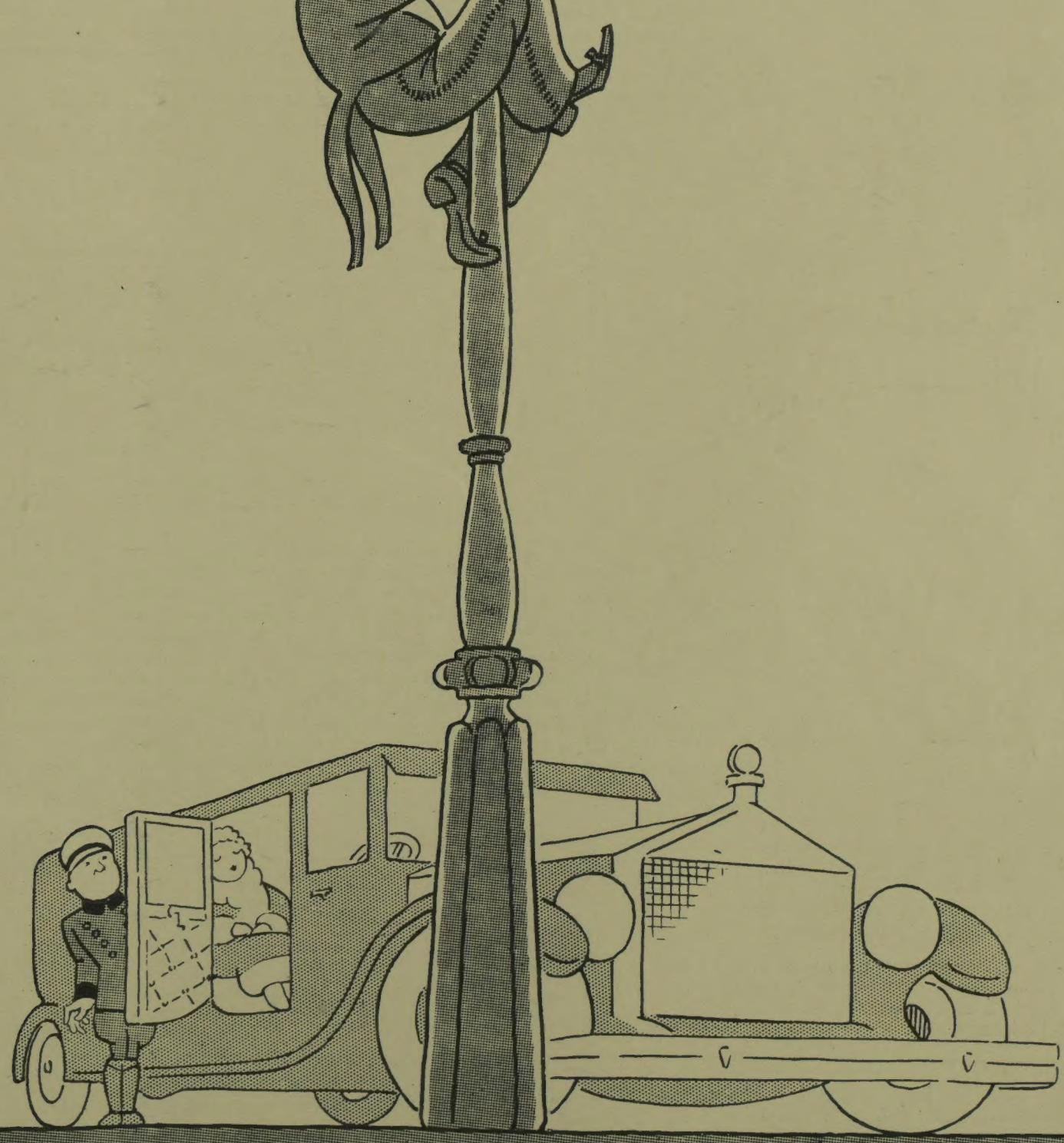
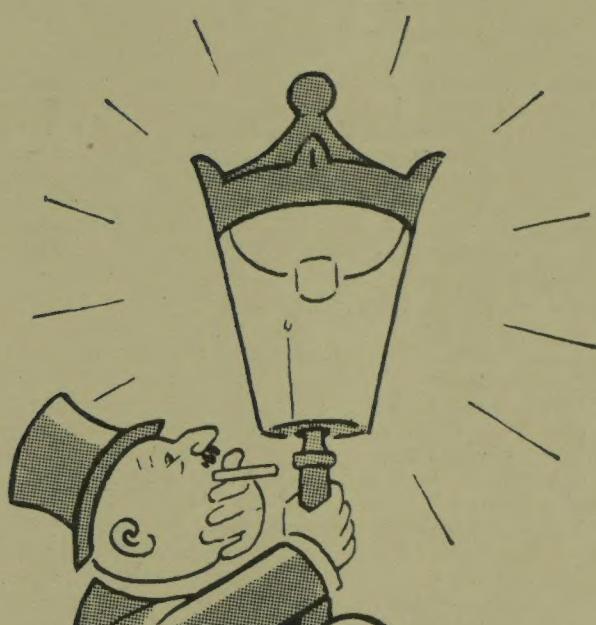
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MARINE CARAVANNING.—XLVIII.

BY COMMANDER G. C. E. HAMPDEN.

THE much-debated point of whether September is, or is not, the best time to hold an exhibition that contains motor-craft is no affair of mine; the fact remains that one will be held at Olympia, and will open next week on the 12th, and last for a fortnight, under the title of the Shipping Exhibition. A large portion of it may not interest those who read these articles, for it will deal with large ocean ships. On this score alone, however, it is worth a visit, for everyone in these islands is dependent on the Mercantile Marine and most people are very ignorant about it.

From inquiries I have made it appears that there will be much to interest the marine caravanner, for such firms as Thornycroft, Brooke, Morris, Hyland, Ailsa Craig, and Allen Liversidge, to mention only a few, will be exhibitors. I learn from Messrs. J. W. Brooke and Co. that on their stand (No. 12, Row G) they will show a 5-h.p. two-cylinder "Dominion" motor, which I know to be a compact yet robust unit, suitable for a boat of moderate speed or a small auxiliary yacht; it has single-lever control, a self-contained reverse gear, and mechanical lubrication. The well-known 10-h.p. four-cylinder "Empire" motor will also be seen with various improvements added, such as a self-lubricated reverse gear. This engine forms the power plant of the Brooke 18-ft. "Empire" four-seater 16-m.p.h. runabout, which sells for £330 complete as shown on the stand.

As regards more powerful units, the Brooke "Hundred" six-cylinder motor will be seen both separate from, and installed in, a 24-ft. "Seacar" eight-seater. This 32-m.p.h. boat costs £750, and has been sold in large numbers both at home and abroad; several will be seen in use during the Schneider Cup

contest, as they are favourites with the R.A.F. I like this engine, for, apart from its reliability, it has obviously been "designed" from the start; I mean by this that it is complete with every accessory neatly fitted in place, and does not look like a Christmas-tree with "afterthoughts" hung round it, like so many

for me; the results he has sent both to me and the makers are as follows. With a stove fitted with one single and one double ring and a 40 cubic-feet cylinder of gas, he boiled thirty-two quart kettles of water and fried fourteen lots of bacon and eggs in the open air. The cylinder lasted for six week-ends and one full week, the cost of the gas being 8s. 2d. He states that by using a larger cylinder the cost would have been less in proportion, and that the rent of the one he used is 15s. per annum. The expense is greater than when paraffin stoves are used, but, as my friend says, the gas is better because it is not only cleaner, but does not blow out in a strong wind. It boiled his kettle when sheltered from draught in eight minutes, and when in a wind in fifteen minutes.

Amongst outboard engines to be shown will be an all-British newcomer in the form of the "Dunelt." Messrs. Dunford and Elliott, the builders, are, of course, well known as motor-cycle manufacturers who produce a very successful machine. The outboard engine they will show is really a water-cooled edition of their famous 250-c.c. cycle model, so it has been well tried out. A few weeks ago, on the Thames, I tried one which had been placed at my disposal by Messrs. Henlys, Ltd., the London representatives; it teemed with sound new ideas, and, though of such small capacity, it developed 10.6-h.p., so it may be considered one of the most powerful engines of its size. I believe it

I have seen. Apart from its popularity for speed-boat work, I hear of many satisfied owners who use it in large cruisers and utility craft, which to my mind is the best proof of its worth.

I am pleased to hear that an old favourite of mine will be at this exhibition—namely, Dissolved Acetylene. It will be on the stand of Messrs. Allen Liversidge, who make it. A few weeks ago I asked a "camping-out" friend to carry out some tests with it

is the only standard outboard unit to be supercharged, which may explain why the makers claim ten to fifteen per cent. greater efficiency over other makes. Above all, the supercharging is effected without any additional complications, and to see the way it is done is well worth a visit to the exhibition. The makers supply boats and trailers for their transport in addition to many other requirements of the outboard enthusiast.

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